

FILM FUN

JUNE, 1926

PRICE 20 CENTS



PEACH FRAPPÉ

ENOCH
BOLLES



BROWN OF HARVARD

Kick off!
With the snap of a well coached team
This greatest of football pictures
Rushes into action!
Thrill follows thrill as quickly
As a quarterback barks his signals
And such a team of talent!
Jack Pickford as the heroic roommate—
Mary Brian (she's beautiful!)
And
William Haines as Tom Brown
Who played a great game of football—and love
To win out in the end!
Take "time out" to see this College Classic!

*Directed by Jack Conway and adapted
 from Rida Johnson Young's celebrated
 stage play by A. P. Younger*



*Tom (William Haines) is good
 at any game.
 The girl (Mary Brian)*

Metro-Goldwyn-Mayer

"More Stars Than There Are In Heaven"



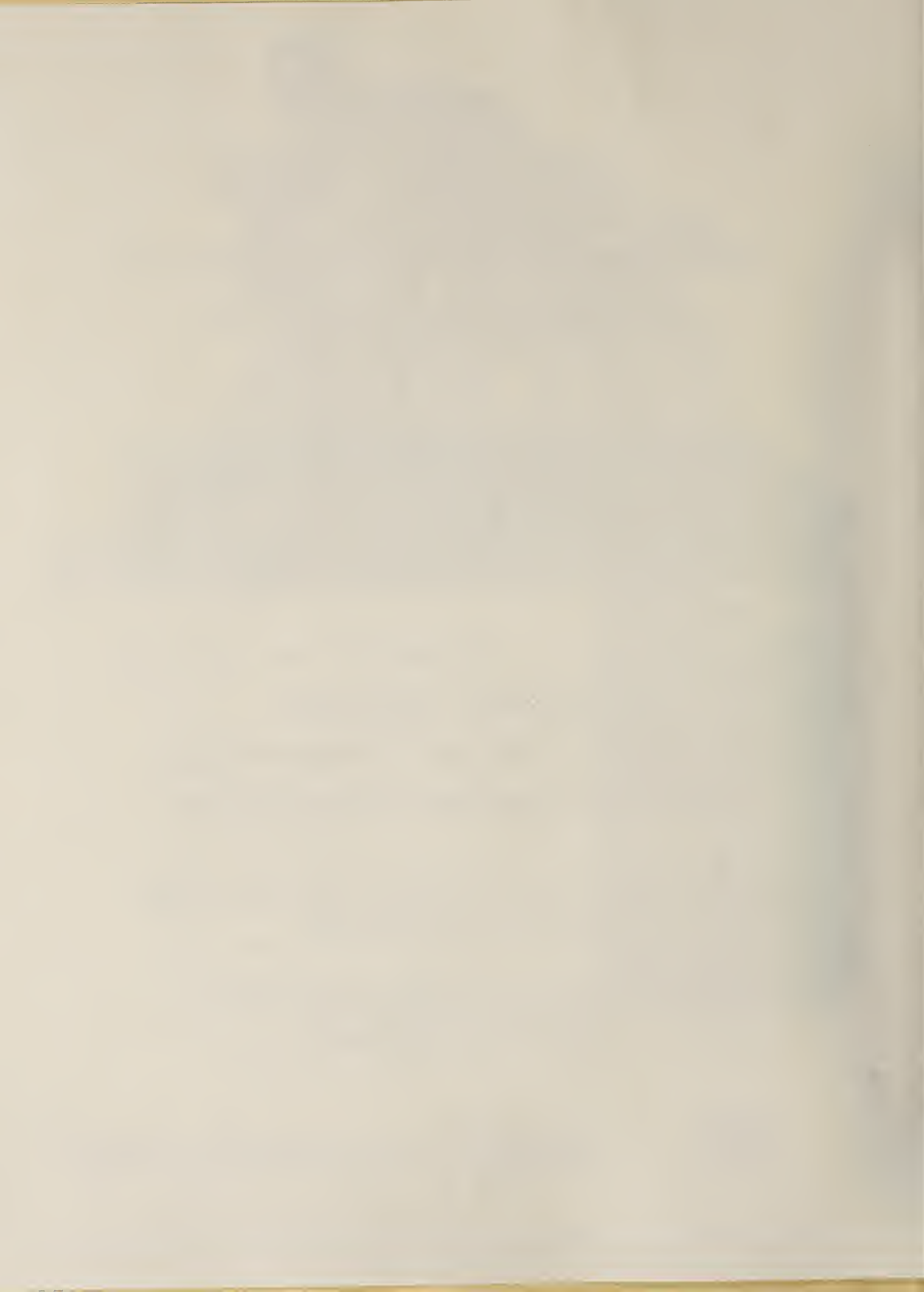
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I'd Be Bald Today

-but a sleepy telephone girl saved me

Sixty Days Ago I Hardly Had A Handful of Hair Left. Then One Night I Tried To Get A Number From A Drowsy Telephone Operator. I Didn't Get the Number— But I *Did* Get A Wonderful New Growth of Hair in the Most Unexpected Way!

"THERE'S no use trying to prevent it," I said to Mary. "There's another combful of hair gone, and—"

"Oh, stop talking about your hair," Mary replied. "You're worrying yourself into baldness, that's what you're doing."

"Worry or no worry," I exploded, "it's getting so now that I'm actually ashamed to take my hat off."

"Oh, forget about it, and get Alice on the 'phone. She wants us to dinner tomorrow. Tell her we'll be there."

"Very well," I said, and picked up the receiver.

"Hello," came from the other end of the wire in a man's voice. And just as I was about to answer "Hello," another gruff voice replied: "Howdy, Jack."

Some sleepy operator had put me on a busy wire! I started to hang up when Jack, whoever he was, called out cheerfully:

"How's your old bald head?"

I could have sworn he meant me. But he didn't. For the other replied, just as cheerfully, "It isn't!"

This was good and I decided to listen.

"What do you mean—it isn't?"

"It isn't bald."

"What's happened—have you bought a wig?"

"No, I haven't bought a wig. But I've got a brand new growth of hair—and it's real, honest-to-goodness hair, too. I'll tell you about it."

And while I eavesdropped he explained how he had been using a wonderful new treatment perfected by Alois Merke—founder of the famous Merke Institute, Fifth Avenue, New York. This treatment, he said, got right down to the cause of baldness—the dormant roots themselves. In 30 days he could see new hair coming in, and in 60 days every bald spot was being rapidly covered.

That was enough for me. I remembered having seen an ad on the Merke Treatment in one of the magazines. So I immediately dug it up and read it carefully. To my surprise I learned that Merke not only agreed to grow new hair—but he positively guaranteed to bring results in 30 days or no cost! I told Mary about it and together we decided to send for the treatment.

The first two or three times I used the treatment I began to notice that my hair didn't fall out as much as it used to. But a little later I got the biggest surprise of my life. For I looked in the mirror—and there, sprouting right up from my once scantily-covered scalp, was a fine, downy growth of healthy young hair.

Each evening I devoted 15 minutes to the treatment at home. And day after day I could see this new hair getting thicker and thicker. In a month's time there was the most surprising difference. And at the end of sixty days—well, I no longer worried about baldness. I had regained a wonderful new, healthy growth of hair. That sleepy telephone girl will never know what a wonderful thing she did for me.

Here's the Secret

According to Alois Merke, in most cases of baldness the hair roots are not dead, but merely dormant—temporarily asleep. Now to make a sickly tree grow you would not think of rubbing growing fluid on the leaves. Yet that is just what I had been doing when I used to douse my head with tonics, salves, etc. To make a tree grow you must nourish the roots. And it's exactly the same with the hair.

This new treatment which Merke perfected after 17 years' experience in treating baldness, is the first and only practical method of getting right down to the hair roots and nourishing them.

At the Merke Institute many have paid as high as \$500 for the same results that may now be secured



in any home in which there is electricity—at a cost of only a few cents a day.

The thing I like most about Merke is that he frankly admits that his treatment will not grow hair in every case. There are some cases of baldness that nothing in the world can help. But so many others have regained hair this new way, that he absolutely guarantees to produce an entirely new growth in 30 days—or the trial is free. And you are the sole judge of whether his method works or not.

Coupon Brings You Full Details

This story is typical of the results that great numbers of people are securing with the Merke Treatment.

"The New Way to Make Hair Grow," is the title of a vitally interesting 34-page book describing the treatment. It will be sent you entirely free, if you simply mail the coupon below.

This little book explains all about the treatment, shows what it has already done for countless others, and in addition contains much valuable information on the care of the hair and scalp. Remember, this book is yours free—to keep. And if you decide to take the treatment, you can do so without risking a penny. So mail the coupon now. Address Allied Merke Institute, Inc., Dept. 576, 512 Fifth Ave., N. Y. C.

Allied Merke Institute, Inc.
Dept. 576, 512 Fifth Ave., New York City.

Please send me—without cost or obligation—a copy of your book, "The New Way to Make Hair Grow," describing the Merke System.

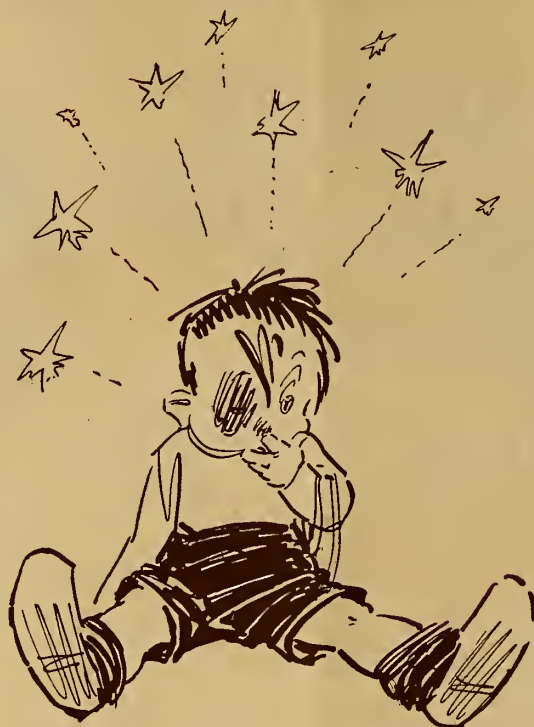
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Address.....

City.....State.....



KNOCK ENNUI FOR A GOAL!!



Biff, bing, right in the eye, that's

JUDGE

every week—a knock-out for
ennui with a mitt full of fun

No other weekly contains the sparkling, vivacious good humor; the enlightening satiric notes on current topics and events; the brilliantly clever reviews of the theater; the fearlessness in expressions of opinions; the intolerance of hypocrisy, dullness, provincialism and boredom, as JUDGE.

Kick in a dollar bill and you can have JUDGE for 10 weeks

*Incidentally—
do it now*

JUDGE—"The World's Wittiest Weekly"
627 West 43d Street, New York

Here's your dollar. Let me see 10 copies of your
"mitt full of fun."

Name

Address

City.....State.....

It Seemed So Strange to Hear Her Play

We Knew She Had Never Taken a Lesson from a Teacher!

WE always thought of her as an onlooker, you know. A sort of social wallflower. Certainly she had never been popular, never the center of attraction in any gathering.

That night of the party when she said, "Well, folks, I'll entertain you with some selections from Grieg"—we thought she was *joking*. A rather poor joke, at that. But she actually did get up and seat herself at the piano.

Everyone laughed—and went right on chatting. I was a little sorry for her. But I saw her chin go up, her eyes flash. She played a chord, and it rang through the room like a challenge. "Listen!" it seemed to say.

And suddenly the room was hushed. . . .

She played *Anitra's Dance*—played it with such soul fire that the room faded and we seemed to see gypsies swaying and chanting around the camp fire. Everyone sat forward, tense, listening. When the last glorious chord vanished like an echo, she turned around and faced us, her face glowing, her eyes happy. "Well!" she seemed to be saying, "you thought I was bluffing. But I *can* play!"

We were astonished—and contrite. We surged forward in a mass to congratulate her. "How did you do it?" "Why, you are wonderful!" "We can't believe you never had a teacher!" An onlooker no longer—she was popular! She played for us all evening, and now no one would even think of having a party without inviting her.

She Told Me About It Later

We were lifelong friends, and I felt I could ask her about it. "You played superbly!" I said. "And I know you never had a teacher. Come—what's the secret?"

"No secret at all!" she laughed. "I just got tired of being left out of things, and I decided to do something that would make me popular. I couldn't afford an expensive teacher and I didn't have the time for a lot of practice—so I decided to take the famous U. S. School of Music course. In my spare time, you know."

"You don't mean to say you learned how to play so beautifully by yourself, right at home in your spare time?" I was astounded. I couldn't believe it.

"Yes—and it's been such fun! Why, it's as easy as A-B-C, and I didn't have a bit of trouble. I began playing almost from the start, and right from music. Now I can play any piece—classical or jazz. From the



"She played *Anitra's Dance*—played it with such soul fire that the room faded and we seemed to see gypsies swaying and chanting around the camp fire."

notes, you know."

"You're wonderful!" I breathed. "Think of playing like that, and learning all by yourself."

"I'm not wonderful," she replied. "Anyone could do it. A child can understand those simplified lessons. Why, it's like playing a game!"

"You always wanted to play the violin—here's your chance to learn quickly and inexpensively. Why don't you surprise everyone, the way I did?"

I took her advice—a little doubtfully at first—and now I play not only the violin but the banjo!

How You Learn Any Instrument So Easily This Way

The amazing success of students who take the U. S. School course is largely due to a wonderful, newly perfected method that makes reading and playing music almost as simple as reading aloud from a book. You simply can't go wrong. First, you are *told* how a thing is done, then a picture *shows* you how, then you do it yourself and *hear* it. No private teacher could make it any clearer. The admirable lessons come to you by mail at regular intervals. They consist of complete printed instructions, diagrams, all the music you need, and music paper for writing out test exercises. And if anything comes up which is not *entirely plain*, you can write to your instructor and get a full, prompt, personal reply!

Whether you take up piano, violin, 'cello, organ,

saxophone, or any other instrument, you find that every single thing you need to know is explained in detail. And the explanation is always *practical*. Little theory—plenty of *accomplishment*. That's why students of this course get ahead *twice as fast—three times as fast*—as those who study old-time, plodding methods!

Booklet and Demonstration Lesson Sent FREE

You, too, can quickly teach yourself to be an accomplished musician right at home. This wonderful method has already shown half a million people how to play their favorite instrument. To prove that you can do the same, let us send you our booklet and valuable Demonstration Lesson—both FREE.

Forget the old-fashioned idea that you need "talent." Read the list of instruments to the left, decide which you want to play, and the U. S. School of Music will do the rest. At the cost of only a few pennies a day to you!

Special offer now open to limited number of new students. Act without delay. Instruments supplied when needed, cash or credit. U. S. School of Music, 326 Brunswick Building, New York City.

U. S. School of Music, 326 Brunswick Building, New York City

Please send me your free book "Music Lessons in Your Own Home" with introduction by Dr. Frank Crane, Demonstration Lesson, and particulars of your special offer. I am interested in the following course:

Have you the above instrument?

Name

Address

City.....State.....

Pick Your Instrument

Piano	Violin
Organ	Clarinet
Ukulele	Flute
Cornet	Saxophone
Trombone	Harp
Piccolo	Mandolin
Guitar	'Cello
Hawaiian Steel Guitar	
Sight Singing	
Piano Accordion	
Voice and Speech Culture	
Harmony and Composition	
Drums and Traps	
Automatic Finger Control	
Banjo (Tenor, Plectrum or 5 string)	

PROOF!

"I am making excellent progress on the 'cello—and owe it all to your easy lessons."

George C. Lauer.

"I am now on my 12th lesson and can already play simple pieces. I knew nothing about music when I started."

Ethel Hamishfeger.

"I have completed only 20 lessons and can play almost any kind of music I wish. My friends are astonished. I now play at church and Sunday School."

Turner B. Blake.

Harrisburg, Ill.

Here's one great
entertainment you
must not miss!

MARIE PREVOST IN UP IN MABEL'S ROOM

A GREAT COMBINATION THAT
GUARANTEES AMUSEMENT

1. Marie Prevost, public-made star, of sparkling personality, who scored distinct triumphs in "Tarnish", "The Marriage Circle" and "Kiss Me Again", now to be presented by Al Christie, the master of farce.
2. Up In Mabel's Room—A. H. Woods' sensational stage farce hit, by Willson Collison and Otto Harbach, that created a furore in leading theatrical centers of the United States, amusing millions with its inimitable comedy.
3. Al Christie—the dean of farce comedy, who gave you those wonderful laughing successes, "Charley's Aunt", "Seven Days" and "Madam Behave".
4. E. Mason Hopper—is directing it, the man who filmed "Dangerous Curves Ahead", "Janice Meredith", "The Great White Way" and who has just made "Paris at Midnight" for Metropolitan Pictures.

ALL THESE THINGS SPELL A FINE
EVENING'S ENTERTAINMENT

ASK AT YOUR FAVORITE THEATRE
WHEN THIS PICTURE IS COMING



RELEASED BY
PRODUCERS DISTRIBUTING CORPORATION

FILM FUN

New York, June, 1926

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MOTION PICTURE, BROADCASTING
AND RECORDED SOUND SECTION

VOL. 43, No. 446

GEORGE MITCHELL, *Editor*

\$2.00 FOR THE YEAR
20 CENTS A COPY



POSED BY MONTY BANKS, IN A SCENE FROM "PLAY SAFE," AN ASSOCIATED EXHIBITORS RELEASE.

"Ha, ha," says Monte, "ain't we got fun,
I tried to beat the engine, but the engine won!"



POSED BY GEORGE DAVIS AND JOHNNY ARTHUR IN "HOME CURED,"
RELEASED BY EDUCATIONAL.

JOHNNY—I have a terrible rumbling on my
stomach. It's like a wagon going over a bridge.

GEORGE—It's most likely that truck that you
ate this morning for breakfast.

POSED BY JOE ROCK, BILLIE RHODES AND A BABY
IN A GRAND-ASHER COMEDY.

JOE—What's the matter with the
kid—is he unstrung?

BILLIE—No,
just in a viol temper.



A SCENE
WHILE FILM-
ING "THE
LADY FROM
HELL."

STUART—Froze your ear, did
you? Why don't you wear
ear-muffs?

BIG MAN—I did—
but somebody asked
me to have a drink
and I didn't
hear him.

A SCENE FROM "DON JUAN," A WAR-
NEBROS. PICTURE.



*Bacchus says that women's
styles may change, but
their designs remain the
same.*



POSED BY CLYDE COOK, IN "WANDERING PAPAS,"
RELEASED BY PATHE.

*Clyde says that regular passengers may
measure a trip by miles, but he meas-
ures it by rods.*



POSED BY BOBBY VERNON AND
BILL BLAISDELL, IN CHRISTIE'S
"PAGE ME," RELEASED BY EDU-
CATIONAL.

BILL—So your hon-
orable excellency once
had a frog farm?

BOBBY—You speak
truth, your exalted
highness, but it was a
failure. All the frogs
croaked.



POSED BY ZASU PITTS AND CESARE
GRAVINA, IN "MONTE CARLO,"
PRODUCED BY METRO-GOLDWYN-
MAYER.

CESARE—Here's a
little philosophy for
you. Happiness is
just like a kiss.

ZASU—How's that?

"The only way you
can get any fun out of
of it is to give it to
somebody else."



POSED BY EDWARD EARLE AND VIRGINIA SOUTHERN.
FIRST NATIONAL PLAYERS.

Chauncey and his wife, Maybelle, are the society folks of the family. (They're second cousins twice removed to Uncle Jerry.) They give teas and dinners—and there's fingerbowls with every meal.



POSED BY MR. AND MRS. NORMAN L. SPER.

Here's Ebenezer and Florence, just after they got tied. You've heard about the ebb and flo of the tide. Flo has just got an ocean to have a permanent wave.



POSED BY FREDERIC KOVERT AND BEN TURPIN ON THE SENNETT LOT.

This is a funny one. Cousin Zachariah was always cutting up didoes. You'd think he was huggin' a lady, wouldn't you? Well, she ain't. That's Cousin Henry Sniffen with a corset n' everything. That ain't his own hair, it's a wig.



POSED BY EDMUND BURNS AND TWO EXTRAS ON THE METROPOLITAN LOT.

Daniel Dunkins and his two aunts, Hetty and Emma. Daniel is a rising young business man—he drives the grocery wagon. Hetty ain't married, says she wouldn't marry the last man on earth. That makes it unanimous. Emma's buried two husbands, now she's married to the undertaker.



POSED BY MAE BUSCH AND LEW CODY ON THE M.G.M LOT.

This is Lulu Hicks and that slick city feller that called himself Algernon Van Deever. His real name was Hiram Bump and when she run away with him they got in them new fangled movin' pictures. Bet she'll wish she'd married Jim Hawks, the bank cashier, like she could of.

The Family Album

*How dear to the heart
arc the old-fashioned
poses,*

*In pictures photogra-
phers once used to make*

*The groom with his hat
and the bride with
her roses,*

*The family group that
they loved so to take,
With father and moth-
er and all of the
children*

*In postures so stiff that
you'd think they
would bust,*

*You'll still find a few
in the old-fashioned
album,*

*The family album now
covered with dust—
The funny old album,
the brass-buckled al-
bum—*

*The leather bound al-
bum, now covered
with dust.*



POSED BY KARL DANE AND TRIXIE FRIGANZA ON THE M-G-M LOT.

Uncle Jereboam and Aunt Sophronia only been married three months. Folks thought Uncle was a bachelor for life, but Sophronia (she was a Jeebie, sister of Hebe) landed the poor fish. Now Cousin Absolom, Uncle's nephew, will have to go to work.



POSED BY J. FARREL MACDONALD, A WILLIAM FOX PLAYER.

This is Cousin Willie Hingson. Looks nice, don't he? Worst little devil in town. Used to raise Ned. Once he put his sister's night-gown on a snow man in the street. A little tough, he is



POSED BY CONSTANCE TALMADGE AND SIDNEY FRANKLIN.

Josephus Snoots and Abigail Harn. They posed just before the weddin'. Joe wasn't the groom, but Joe was the only guest who had a silk hat. You see, the groom never did show up.

JUST to bring back those dear, dim, distant, dead days—when women bustled about in bustles, when men pulled their shirts over their heads, when no nice girl wore less than three petticoats, one of 'em flannel, and children were seen and not heard; just to return, in other words, to a simpler, more halcyon time, the good old days which weren't so good—if you ask us—we've dug up, disinterred and resurrected some rare specimens of the camera's art—a few antique (well, if they ain't, they look it) examples of photography such as you can't get nowadays. (Who wants to?)

Way back in the past, back in the mists of March, 1926, these priceless relics were posed for FILM FUN, and we're showing you the Family Album so you can see how movie people looked in that bygone period.

My goodness, don't they look strange?



POSED BY BUSTER KEATON.

This is Adoniram Adams. He never did have much sense. Kind of sissified, too. His ma had this picture took. She has it in the parlor and she wrote "Mighty Like a Rose" onto it. Kin you imagine!



POSED BY CARROLL NYE, CORINNE GRIFFITH, EDPHIE CHAPMAN, CHARLIE MURRAY AND JACQUELINE WELLS, FIRST NATIONAL PLAYERS.

Pa and Ma, Samantha, Zarelda and Ephraim. Samantha is the girl standing up. She sings real good and wants to go in grand opery. Eph is kind of wild—smokes cigaroots and talks about gettin' in the movies. Zarelda's real clever for twelve. She copies Gibson heads right smart.



POSED BY DOROTHY MACKAILL AND ROBERT CAIN, IN "THE DANCER OF PARIS," PRODUCED BY FIRST NATIONAL.

DOROTHY—It's no good grumbling, Robert. Don't forget I'm one of fashion's butterflies.
ROBERT—Butterfly! By the way you get through clothes I would call you a moth.



POSED BY OUR GANG, IN HAL ROACH'S "BABY CLOTHES," RELEASED BY PATHE.

MICKY—Pet, what are you thankful for to-day?
JOE—Oh, I'm thankful daddy gave me \$5 when I didn't see him kiss nurse.



POSED BY LOIS BOYD AND "FAT KARR," IN A JOE ROCK COMEDY.

ALICE—How did you get this way?
FAT—You know that lady down the street whose husband is in China.
"Yeah."
"Well, he isn't."

POSED BY RONALD COLMAN AND NORMA TALMADGE, IN "KIKI," RE-
LEASED BY FIRST NATIONAL



*NORMA—I'm blue. The
show opened to-night and
nobody sent me a single
flower.*

*RONALD—There, there,
little girl. Here's a pack-
age of seeds.*



POSED BY A LITTLE BOY AND BOBBY
VERNON, IN CHRISTIE'S "PAGE ME,"
RELEASED BY EDUCATIONAL.

*BOBBY—Why did you
steal that quarter, sonny?*

*CHINA BOY—I wanted
to go to "The Ten Com-
mandments."*



POSED BY CHARLIE CHAPLIN AND
EDNA PURVIANCE, IN "A DOG'S LIFE,"
RELEASED BY PATHE.

*CHARLIE — Shall we
have a little chicken?*

*EDNA—You can't get
chicken here; there's
nothing but hard-boiled
eggs in the place.*



POSED BY COLLEEN MOORE AND CHARLIE MURRAY, IN "IRENE," PRODUCED BY FIRST NATIONAL.

CHARLIE—That boy of ours seems to have a rare thirst for knowledge.

COLLEEN—Yes. He gets his thirst from you and his knowledge from me.



POSED BY CHARLIE MURRAY AND OTHERS, IN "HER SECOND CHANCE," PRODUCED BY FIRST NATIONAL.

MAN—All I want is a drink
and a few kind words.

CHARLIE—Here's your drink
—and the kind words are, "Don't
drink it!"



POSED BY DOLores DEL RIO, RITA CAREWE
AND LLOYD HUGHES, ON THE FIRST
NATIONAL LTD.

RITA—How do you like
my new gown, Lloyd. It's
the very last word, y'know.

LLOYD—Being a woman,
I suppose you had to have it.



POSED BY KATHRYN PERRY AND HALLAM
CODLEY, IN "THE PEACEMAKERS," A FOX
PICTURE.

KATHRYN—I'm sick of being
married.

HALLAM—So's your old man!



POSED BY HANK MANN, JIMMIE ADAMS AND OTHERS, IN CHRISTIE'S "WHOA, EMMA," RELEASED BY EDUCATIONAL.

JIMMIE—What did you pay for your little pet?
HANK—Two dollars and an extra scent.



POSED BY AN UNKNOWN MAN AND TRIXIE FRIGANZA, IN "MONTE CARLO," PRODUCEO BY M-G-M.

TRIXIE—Still wearing that dirty shirt? Why don't you get a clean one?
MAN—I can't get up early enough.



POSED BY NORMA TALMADGE AND GERTRUDE ASTOR, IN "KIKI," RELEASED BY FIRST NATIONAL.

GERTRUDE—It cost May \$10,000 to have her legs straightened.
NORMA—Pin money.

FRILLIES FOR THE

"Felix the Cat" sketches made especially for Film Fun by Pat Sullivan Studios, by courtesy of Educational Film Exchanges, Inc.

POSED BY AN EXTRA AND LUPINO LANE.

Pyjamas by Omar the Tentmaker.
Night cap by American Stovepipe
Company. Price, a copper cobs it

Lacy
Trifles
at a
Trifling
Cost

POSED BY DOROTHY DEVORE.

This one comes high—
it's from the Eye-full
tower. But if you've
got some attar of roses
you can get it for a
scent.

POSED BY LOUISE FAZENDA.

A peerless trifle to
Pierette. A Pierot
them can be bought for
\$649.

POSED BY J. FARRELL MACDONALD.

Time to Retire Robe. Fas-
tened with Balloon Cords.
Chin strap of Chinchilla.
Price?—Looks like 30 cents.

POSED BY OUIDA WILLIS.

Negligee for a train trip. You're bound to
trip on this train. Fare, \$928.

POSED BY DOROTHY
KNAPP.

Here's a Knapp-sack with
lace filet Could you fill it
as Dorothy can? A bar-
gain at \$423 with 50% off.

WORKING GIRL

POSED BY LILLIAN KNIGHT.

She may shimmy in this chemise and she may not. It's just a slip for a slip of a girl. \$3.98 with Boudoir tax of \$93.

POSED BY JANE THOMAS AND AN EXTRA.

Turkish bath suit trimmed with calf-skin in pale water-color. Reduced to almost nothing.

HOW to undress on \$20 a week. That's the problem bothering many a pore lil working girl.

How can a frill get "frillies," how can she negotiate negligees, how can she pay for payjamas, what's the combination for getting a combination, on the mere pittance she earns from pitiless toil?

FILM FUN herewith slips her the answer. Slips her the recipe for obtaining a slip for a trifle. Prominent movie people demonstrate in various poses how you can sit in satins, linger in lingerie and wear a mere nothing for a mere nothing. Prices of garments marked in plain figures and garments displayed on figures far from plain. Take these pictures with you when you go shopping, lil working girl, and try and match them in the stores. Maybe you can, who knows?

POSED BY LILYAN TASHMAN.

Lounging Robe. Sofa so good. Made of Sears-Roebuckskin. Only \$1543.29.

POSED BY DOROTHY MACKAILL.

This negligee has nothing but atmosphere. Price—a mere nothing.

POSED BY TOM RICKETTS.

Robe de Nuit of a fine frogs' hair. The latest from Paris (Ky.). Woolworth the price, \$3.69.

POSED BY MAE MURRAY.

A dainty step in to step out with. Any lil' girl can have it for \$69.





POSED BY ESTELLE BRADLEY AND EXTRA, IN "LIGHT HOUSEKEEPING,"
PRODUCED BY EDUCATIONAL.

ESTELLE—Aren't you going to give me a tip?
Why the champion tight-wad of the town gives me
a dime.

EXTRA—He does? Well, gaze upon the new
champion!



A SCENE FROM "THE AMERICAN VENUS," PRODUCED
BY FAMOUS PLAYERS LASKY.

LADY IN THE LEFT WINDOW—I
wonder why Helen of Troy had such
a reputation for beauty.

LADY IN THE RIGHT WINDOW—
Why, that's easy to see. She got all
her clothes from Paris.

POSED BY MOLLY MALONE, JIMMIE ADAMS
AND MAN, IN CHRISTIE'S "WHOA, EMMA,"
RELEASED BY EDUCATIONAL.

MAN—I'll teach you to make
love to my daughter.

JIMMIE—I wish you would,
I'm not making much headway.



POSED BY KARL OANE, A METRO-GOLDWYN-MAYER PLAYER.

Karl thinks that the reason why so few milkmen are married is that they see women too early in the morning.

POSED BY HAROLD LLOYD AND TWO LADIES IN "FOR HEAVEN'S SAKE," A PARAMOUNT PICTURE.

FIRST LADY—How can I avoid falling hair?

HAROLD—Step out of the way!



POSED BY HARRY LANGDON AND JOAN CRAWFORD, IN "TRAMP, TRAMP, TRAMP," A FIRST NATIONAL PICTURE.

JOAN—Use the word cauterize in a sentence.

HARRY—The moment I cauterize I knew she was mine.



CARMEL—Just saw the funniest thing. A horse with two shirts and four pairs of socks.

LEW—Have you been drinking?

"No, stupid, it was a clothes horse."



POSED BY LEW CODY AND CARMEL MYERS, WHILE VACATIONING AT OCEAN PARK, CAL.

Ye Editor Goes to Ye Movies

"The Black Pirate"

BOY, bring us that bag of superlatives out of the dictionary. Fetch us the sack of enthusiasms out of the safe. And tell the truckman to drive over with eight or ten tons of assorted "hip-hip-hoorays," "Yea Bos," "Hot Dogs," "Attaboys," "Whoopees" and "Rah, Rah, Rahs." Hire all the steamboats in the river to tootle their whistles and fog horns, call out all the fire department with its sirens, telephone the chief of police and order him to make all his cops blow their whistles at once, get Paul Whiteman, Vincent Lopez, Ben Bernie and young Otto Kahn to collect their jazz boys and furnish the music for dancing in the streets.

What for?

Douglas Fairbanks in "The Black Pirate" has come to town!

And that's the way we feel about it!

(Continued on page 60)



POSED BY DOUGLAS FAIRBANKS AND BILLIE DOVE AND OTHERS, IN "THE BLACK PIRATE," RELEASED BY UNITED ARTISTS.

*These pirates lead a dreadful life,
Of battle, murder, gore and strife.
They've got Doug Fairbanks bound up
fast,
But Doug, he "gits 'em" at the last!*

POSED BY WILLIAM HAINES, IN "BROWN OF HARVARD,"
PRODUCED BY METRO-GOLDWYN-MAYER.

*William says you can't paint the town
red and be in the pink of condition
afterward.*



POSED BY HORACE WADE AND ANNA MAY WONG, ON THE PARAMOUNT LOT.

*ANNA MAY—When Dolly met Jack the poor fish was
all at sea.*

HORACE—Well, she landed him!



POSED BY MICKY DANIELS,
MARTHA SLEEPER AND FARINA,
IN HAL ROACH'S "BETTER
MOVIES," RELEASED BY PATHE.

*MICKY—Through
the desert sand-
storm, oh my love,
have I come to thee!
Martha—Verily,
sheik, thou art a
man of grit.*



POSED BY MARY PICKFORD AND COMPANY, IN "SCRAPS," AN UNITED ARTIST PRODUCTION.

MARY—Does your father have to pay much for coal?
 MIKE—Not a cent! We live near the railroad track and he makes faces at the engineers.



POSED BY MONTY BANKS AND VIRGINIA LEE CORBIN, IN "PLAY SAFE," RELEASED BY ASSOCIATED EXHIBITORS.

MONTY — Dearest — our engagement is off. A fortune-teller just told me that I was to marry a brunette in a month.

VIRGINIA — Oh, that's all right! I can be a brunette in a month.



POSED BY VIRGINIA BROWN FAIRE. PHOTO BY HAROLD DEAN CARSEY.

Virginia says her friend Dora is off again. She thinks that the hemlock is an attachment for a sewing-machine.



POSED BY EDWARD EVERETT HORTON AND MAE BUSCH, IN "THE NUTCRACKER," RELEASED BY ASSOCIATED EXHIBITORS.

MAE—Your brother is certainly a nice boy, but he knows the worst songs.

EDWARD—Does he sing them to you?
 "No! He just whistles the tunes."



POSED BY LIGE CONLEY, ESTELLE BRADLEY AND PHIL DUNHAM, IN "LIGHT HOUSEKEEPING," PRODUCED BY EDUCATIONAL.

ESTELLE—*How do you like this job?*
LIGE—*It's a pipe—soots me.*



POSED BY V. B. FAIRE AND HOOT GIBSON, IN "WHIP OF THE FLYING U," PRODUCED BY UNIVERSAL.

HOOT—*May I come too?*
VIRGINIA—*You'll never come to, unconscious.*



POSED BY VERA FOKINA, FAMOUS RUSSIAN DANCER. PHOTO BY MURAY STUDIOS.

Madame Fokina says that some girls can't even wear a smile without looking in the mirror to see if it fits.



POSED BY DOROTHY REVIER AND FORREST STANLEY, IN "FATE OF A FLIRT," PRODUCED BY COLUMBIA PICTURES.

STANLEY—*I know a man who paints stockings on women's legs.*
DOROTHY—*Is he good?*
"Good? He paints 'em so real that they have runs."

Creighton Hale and Madge Kennedy find Little Billie is just a bit amiss as a Miss.



"Oh, Baby, Ain't Life Humorous?"

By Virginia Morris

EVERY day in the week is Laugh Month in the Al Lichtman studio. For when you have a Tom Thumb star like little Billy, who smokes fat, black cigars, playing the part of a golden-haired angel child of seven, in frilly lace dresses, you've got a large laugh to start with.

Take any Monday, for instance. Or, if you'd rather, take any Tuesday—it's all the same to me. The Tuesday I'll tell you about was like this:

Similar to most Tuesdays, it was the third day of the week and by

(Continued on page 56)

Here's a picture in which everybody overshadows the star!



"Fataboy," says Billie.



The star makes his reel ladylike bow.



POSED BY JEAN LORRAINE AND BILLY DOOLEY, IN CHRISTIE'S "SHORE SHY," RELEASED BY EDUCATIONAL.

BILLY—Madam, I implore you to allow me to be the captain of your soul!

JEAN—You can't be that, but you can be my second mate.



POSED BY MARJORIE DAW, IN "BORROWED PLUMES," AN ARROW PICTURE.

Marjorie says you can't blame a spinster for being particular; if she hadn't been particular she wouldn't be one.



POSED BY CHARLIE MURRAY, IN "HER SECOND CHANCE," PRODUCED BY FIRST NATIONAL.

Charlie says he works hard for a living. He peddles balloons whenever there's a parade in town and sells smoked glasses during eclipses of the sun.



FIRST TRAMPER—Does your uncle have much liberty in his prison?

HARRY—I don't know; but I understand they are going to give him a lot of rope in the near future.

POSED BY HARRY LANGDON AND OTHERS, IN "TRAMP, TRAMP," PRODUCED BY FIRST NATIONAL.

If you go to "Nell Gwyn"—
As we hope and we wish—
You will see quite a lot
Of Miss Dorothy Gish!



SCENES FROM "NELL GWYN," STARRING DOROTHY GISH. RELEASED BY FAMOUS PLAYERS-LASKY.

*Wine, Women and Song were the three things that beckoned
And captured the favor of King Charles the Second.
Concerning these three—so the story's rehearsed—
Young King Charles the Second was King Charles the First.*

POSED BY CLIFF BOWES, ZELMA O'NEIL AND PHIL OUNHAM, IN "QUICK SERVICE," RELEASED BY EDUCATIONAL.

CLIFF—My dear, we are getting up a raffle for a poor old man. You'll buy a ticket, won't you?
ZELMA—Oh, gracious no. What would I do with him if I were to win him?



*I'm asking you, kid, on the level—
Don't these babies look like the devil?*



SCENES FROM "HELL'S FOUR HUNDRED," PRODUCED BY WILLIAM FOX.

*If these are sample ladies of those one meets in Hades,
Life wouldn't be so slow there,
If these are "Hell's Four Hundred,"
I'd rather like to go there!*

SCENE FROM "A FLAMING AFFAIR," PRODUCED BY WILLIAM FOX.

GIRL—I heard Blanche kissed Bill right in public.
SID—Did you ever!
"No."

The Gilt Derby



To "Doug" — for being author, producer, editor and star of "The Black Pirate," which is our idea of a great picture.



To Lillian Gish for being tres charmante as Mimi in "La Bohème" and for having a sister like Dorothy.



To Carl Laemmle because he's spent twenty years in making movies Universal, and because he knows how to pick peaches to pose with him.

To Greta Garbo, for getting along swimmingly in "The Torrent."



To Dorothy Gish, for being simply ripping in the English film, "Nell Gwyn," and for having a sister like Lillian.



POSED BY COLLEEN MOORE AND MARY LOUISE MILLER, IN "THE DESERT FLOWER," PRODUCED BY FIRST NATIONAL.

COLLEEN—I called you half a dozen times before you took the slightest notice. I'm sure I don't know what you'll be fit for when you grow up.

MARY—Oh, I'll probably be a waitress.



POSED BY BILLY SULLIVAN, IN "OH, BILLY, BEHAVE!" RELEASED BY RAYART PICTURES.

Billy says he knows a dumb doll so dumb that she thinks a dogma is a mamma dog.



POSED BY ETHEL SHANNON, APPEARING IN AL LIGHTMAN PRODUCTIONS. PHOTO COURTESY OF HOOVER ART.

Ethel says about the only way to insult a girl nowadays is to tell her she needs a haircut.

POSED BY JOSEPHINE CROWELL AND CHARLEY CHASE, IN ROACH'S "DOG SHY," RELEASED BY PATHE.

CHARLIE—Mother, is it correct to say, "water a horse," when he's thirsty?

JOSEPHINE—Yes, dear, quite correct. "Well, give me a saucer. I'm going to milk the cat."



POSED BY ROBERT AGNEW AND VIOLA DANA, IN "THE GREAT LOVE," PRODUCED BY METRO-GOLDWYN-MAYER.

VIOLA—*What a nice moustache you have, Robert.*

ROBERT—*Do you like it? I'm sort of attached to it myself.*



POSED BY AL ST. JOHN AND STEPHEN ROBERTS, IN AN EDUCATIONAL-MERMAID COMEDY.

STEPHEN — *The other guy comes from Boston and he's a bad bean.*

AL—*Boy, let him mess around with me and he's gonna be a has-been!*



POSED BY WALTER HIERS AND DUANE THOMPSON, IN CHRISTIE'S "WIRELESS LIZZIE," RELEASED BY EDUCATIONAL.

WALTER—*Duane, I'm awfully sorry this has happened. I will replace the animal.*

DUANE—*Sir, you flatter yourself.*



CHARLIE MURRAY, FIRST NATIONAL PLAYER.



LLOYD HAMILTON, EDUCATIONAL COMEDIES.



POSED BY GLADYS HULETTE, IN "THE SILKEN LADY," RELEASED BY ARROW PICTURES.

Gladys tells us that it takes twelve billion dollars annually to clothe the American woman from the top of her head to the bottom of her shoes. And what have they got to show for it?



POSED BY COLLEEN MOORE AND GEORGE K. ARTHUR, IN "IRENE," PRODUCED BY FIRST NATIONAL.

GEORGE—See here, Colleen, do you believe in auto-suggestion?

COLLEEN—Yes, dear. Let's call a taxi.



POSED BY CHARLES EMMETT MACK AND HUGHIE MACK, IN "THE LIGHT ETERNAL," PRODUCED BY METRO-GOLDWYN-MAYER.

HUGHIE—I met a swell dame in Columbus the other night.

CHARLES—Zat so? Get her address?

"No, but she stung me for a wrist-watch."



POSED BY THE FAT LADY, IN "THE UNHOLY THREE."

Finding it necessary to take off weight to get in the movies, I secured four copies of FILM FUN and in four months I took off 300 pounds and enough clothing to become a bathing girl.—Addie Post Ishew.



POSED BY HAROLD LLOYD.

Before I took FILM FUN I was so unattractive that nobody I invited ever came to my parties.

Before and After

Film Fun's Magic Makes You Over

ARE you lean? Are you fat? Does your life seem dull and flat? We have got a cure for that! Are you much too short or tall, are your feet too large or small—we will cure you, one and all. Here-with we present to you samples of the work we do making people over new. Read the testimony, be a-wakened to the Big Idea—FILM FUN is a panacea!



POSED BY J. FARRELL MACDONALD.

Before taking FILM FUN my hair had got the air. After taking two copies of FILM FUN I got the hair again.—
Theo. Baldwin.



POSED BY BERT WOODRUFF.

I was over seventy and felt it. Took three copies of FILM FUN and look how I feel now! —
Matthew Salem.



POSED BY BILL BLAISDELL AND JOHN BARRYMORE.



With an eye to improving my appearance, I took a couple of copies of FILM FUN when the newsdealer wasn't looking. Now nobody can tell me from Barrymore.—
Owen T. Plane.



Since taking it, I'm so fascinating everybody comes to my parties without being invited.
—Hal E. Tozes.

Taking



POSED BY NORMA SHEARER.

Before taking FILM FUN my appearance was a little drab. After taking it I just shifted the letters around and became a little darb.—
Ima Behr.



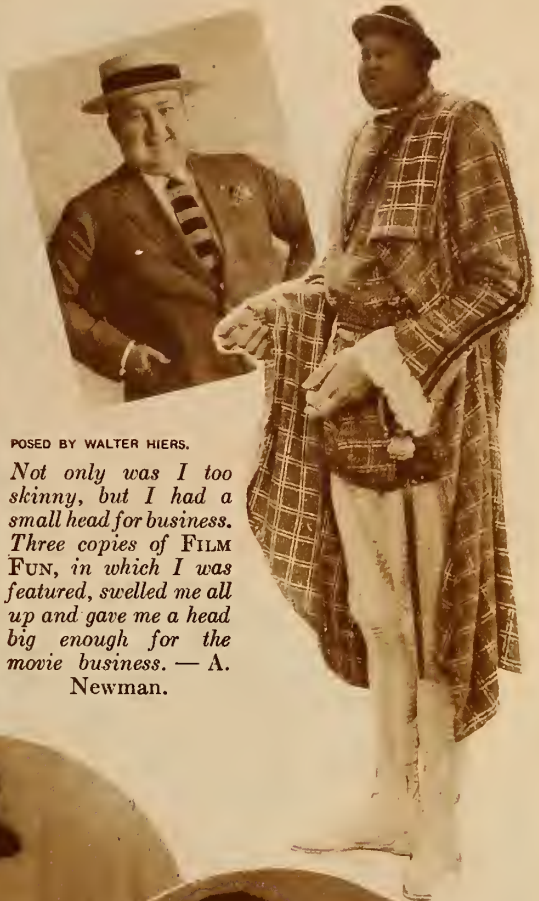
POSED BY LUPINO LANE.

Before taking FILM FUN I was undersize and in company I was a little stiff. After taking five copies, I grew so much that now people call me a big stiff.—Orville Little.



POSED BY GLORIA SWANSON.

I was a coal digger, digging black diamonds out of bunkers. After taking FILM FUN a little while I became a gold digger, digging white diamonds out of bankers.—Goldie Gymme.



POSED BY WALTER HIERS.

Not only was I too skinny, but I had a small head for business. Three copies of FILM FUN, in which I was featured, swelled me all up and gave me a head big enough for the movie business.—A. Newman.



POSED BY CON MACSUNDAY AND RICHARD DIX, IN "LET'S GET MARRIED," A PARAMOUNT PICTURE.

RICHARD—Watch out, Con! You struck a match on the gas tank.

CON—It's all right. This is a safety match.



POSED BY PHIL DUNHAM AND CLIFF BOWES, IN "QUICK SERVICE," RELEASED BY EDUCATIONAL.

PHIL—Gonna see the play?

CLIFF—What is it?

"Clothes."

"Naw; I think I'll take in a burlesque show."



POSED BY J. FARRELL MAGDONALD AND OTHERS, ON THE WILLIAM FOX LOT.

J. FARRELL—This game is crooked. That ain't the card I dealt yuh!

POSED BY A MAN, BIG BOY AND PAL, IN "SEA SCAMP," AN EDUCATIONAL-JUVENILE COMEDY

MAN—My boy, if you had six caramels and I asked you for three, how many would you have left?

BIG BOY—Six!





POSED BY JACK DUFFY AND VERA STEADMAN, IN CHRISTIE'S "DANCING DADDY," RELEASED BY EDUCATIONAL.

JACK—Do you feel a little—er—thirsty?
 VERA—Do I, I'm so dry I could blot a letter.



POSED BY OLIVE BORDEN, IN "YELLOW FINGERS," PRODUCED BY WILLIAM FOX.

Olive says the ocean is moaning
 because she stepped on its under-
 tow. Surfs it right!



POSED BY EARLE FOX AND OTHERS, IN "A TRIP TO CHINATOWN," PRODUCED BY WILLIAM FOX.

CARLE — Doctor, the other
 physician who looked at me
 yesterday disagreed with you on
 the diagnosis. He said—

DOCTOR—There, there, never
 mind. I'm sure the autopsy
 will prove I was right.



POSED BY LOUISE DRESSER AND NORMA SHEARER, IN "HIS SECRETARY," PRODUCED BY METRO-GOLDWYN-MAYER.

NORMA—I complimented Margaret on her voice once, and she hasn't spoken to me since.

LOUISE—What did you say?
"I just told her I thought she was a howling success."

CAPTAIN—Come and dine with me tomorrow evening, old man.
LIGE—Afraid I can't; I'm going to see Hamlet.
"Never mind, bring him along too."

POSED BY LIGE CUNLEY AND OTHERS, IN "LIGHT HOUSEKEEPING," PRODUCED BY EDUCATIONAL.



POSED BY MARY PICKFORD AND A BOY, IN "SCRAPS," PRODUCED BY UNITED ARTISTS.

BOY—My father says we are descended from apes.

MARY — Your private family matters have no interest for me!



POSED BY ANNA Q. NILSSON AND HUNTLY GORDON, IN "HER SECOND CHANCE," A FIRST NATIONAL PICTURE.

ANNA—I want a chair that's big enough for two.
HUNTLY—Any chair is big enough for two, if you know how to sit in it.



MR. SKELETON.

Read the Knees for Understanding

*Put the knees and heads together
Till you find out who is who,
It's an kneezy thing to do.*



LEW CODY.



JOAN CRAWFORD.



*They may look like
knock - knees, but
they're bone knees.*



BEN LYON.

*Warm heart, but an
ice knee.*

PHRENOLOGY gets a bump on the bean.

Palmistry gets its hands slapped.
Physiognomy gets a biff in the face.

A learned professor tells us that these methods of reading character are out—

Kneeology is the bees knees now. This Prof. says that you can read anybody's character in his or her knees, particularly hers.

Every dimple is a treat—we should say trait.

Knock-knees show a mean disposition. Bow-knees indicate broad views. Stiff knees show an unbending will.

In fact, knees show—

Yes indeed, they certainly do show with skirts as they are—or aren't.

Observe the knees, says the learned savant.

Which is our idea of superfluous advice. As if we hadn't been observing 'em, as if anybody who isn't being led around by a little dog could help observing 'em.

As to reading character by the knees—that would have to be decided by a joint commission.



*A prudish type—
just skirts the sub-
ject.*



NORMA TALMADGE.



*Right up to date,
knees with the latest
wrinkle.*



LOIS WILSON.



*An kneezy way to
save money.*



SYD CHAPLIN.



EARLE FOX.



*A bouncing girl,
even her garters are
elastic.*



*Whose knees are
these? I don't know
who can totem.
Alaska.*

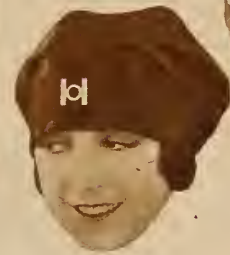


DOROTHY DWAN.

*The banker's
daughter, she has
mon-knees.*



*Beau Brummel, he
has such knobby
knees.*



MONA PALMA.



*A critical disposi-
tion—knock-knees.*



POSED BY DOROTHY KNAPP, APPEARING IN EARL CARROLL
"VANITIES," PHOTO BY DE MIRJIAN.

*Dorothy says that when the modern girl
is jilted she doesn't take it to heart.
She takes it to court.*



POSED BY DAVID MORRIS, BILLY BEVAN, AND NATALIE KINGSTON, IN SENNETT'S "FIGHT NIGHT,"
RELEASED BY PATHE.

*DAVID—And do you think you
could live on thirty-five a week, Natalie?
NATALIE—Yes, David, but what
are you going to live on?*



POSED BY ROD LA ROQUE, STAR FOR CECIL DEMILLE.

*Rod says that his dog is so good he calls
him a holy terrier.*



POSED BY CLYDE COOK AND VIVIEN DAKLAND, IN ROACH'S "WIFE TAMERS," RELEASED BY PATHE.

*CLYDE—How did you get that bump on your head?
VIVIEN—Oh, that's where a thought struck me.*

Film Fun's Komic Kaption Kontest

THIRD Heat!

Another set of five pictures for which you can write Komic Kaptions.

Five more Ten Dollarses, any one of which you may Kapture.

Each of these five pictures is numbered. For the best kaption for each picture FILM FUN offers a prize of Ten Dollars.

Polish up the brain cells, oil the old thinking machine, and send us your funniest kaptions. Number them to korrespond with the pictures they're intended to fit.

You kan win only one prize, but the more you send in the better are your chances—and kaptions that don't happen to land a ten buck prize we may nevertheless buy for use elsewhere. So you've got a double chance to kash in on your kaptions, kwips or jokes.

FILM FUN's editor will be the judge of the merit of the kaptions submitted. In case of a tie for any prize each of the two or more winning kontestants will be awarded the full ten dollar prize.

12.



Once again—number your kaptions to korrespond with the numbers on the pictures. Submit as many kaptions as you please. Send them to

Editor, Komic Kaption Kontest,
FILM FUN,
627 W. 43d St.,
New York.

Kaptions for this month's kontest must be in this office by June 1. Winners will be announced in the August issue, out July 1. Winners of the first (April issue kontest) are announced in this issue.

13.



14.



15.



HOW TO

Follow the Film Fun



Colleen Moore finds a little cheek helps. Certainly she has a hold on Jack Mulhall



Ford Sterling finds that almost any door opens for a young man with the key to success.



Walter Hiers teaches you how to break into the grocery business.



Blanche Payson uses cave-woman stuff. (P. S. She got the job.)

"**H**OW can I obtain Success? How can I gain fortune, fame and things?" Those are questions every young man or woman asks himself or herself as the case may be respectively. He or she may not ask him or herself those questions every hour, or even every day, but sometime, somewhere, when he or she is not playing pool or bridge, or when he or she is not riding to hounds or playing polo or shaking the dogs in a jazzery—sometime when there is nothing else to do, he or she is bound to ask himself or herself, "How can I improve myself? How can I reach the opulence and luxury to which I would like to become accustomed?" The answer is **PERSONALITY**. If a person has **PERSONALITY** a person can get anywhere. If a person hasn't **PERSONALITY** a person must go out and get **PERSONALITY**. How? Where? **FILM FUN** tells you. **FILM FUN** shows you. Study this course in **PERSON-**

ALITY presented on this page and you can try for any job. You can try for the presidency or for the Follies, depending on whether you are a he or she, as aforesaid. So achieve *Personality*, pick out your job and try and get it!

GET A JOB

System and Sign for a Sinecure



Belle Bennett shows one way of applying for work. (P. S. She got the air.)



Securing the executioner's job is simple. You just hang around until you get it.



Earle Fox lays out the method for getting a job as bouncer.



Syd Chaplin demonstrates how a rising young man never watches the clock.



Clara Bow could land almost any job. She's good in every line.



POSED BY JACK DAUGHERTY, EDWARD SEDGWICK AND BLANCHE MEHAFFEY OFFSTAGE, WHILE MAKING "THE RUNAWAY EXPRESS," A UNIVERSAL-JEWEL.

JACK—*Is that your new girl?*
EDWARD—*No, just the old one painted over.*



POSED BY ARTHUR HOUSMAN, IN "TOO MANY RELATIONS," PRODUCED BY FOX.

Arthur says Venus was supposed to be a rather swift lady, but there really was no 'arm to her.



A SCENE FROM "HOLD EVERYBODY," PRODUCED BY FOX.

HALLAM—*How's business?*
MAN ON CYCLE—*Fine, I'm getting ready to retire. How's yours?*
"Oh, same old grind!"

Lines That Lift Lips In Laughter

Film Funny Fooleries of the Rollicking Reel



LEATRICE JOY AND GLADDEN JAMES.

JACK DUFFY, JULIAN ELTINGE, DAVID JAMES
AND LIONEL BELMORE.



JACK HOLT AND FRANK AUSTIN.



"The Wedding Song"

Prod. Dist. Corp.

L EATRICE—Give me a half hour and a negligee and I bet I'll land him.

G ladden—When in a tight place, get into something loose.

"Madame Behave"

Christie

D AVID—Meet the wife—but not too often.

"Sea Horses"

Paramount

J A C K—Any man who thinks he understands a woman is an idiot.
F r a n k—You can never please them. You treat 'em rough and they love you; you love 'em and they treat you rough!



A YOUNG LADY
AND SYD SMITH.

"A Flaming Affair"

William Fox

H E came from a good family but lost their address.

"Oh! What a Nurse!"

Warner Bros.

T H A T dame's got calves that only a cow could love.



SYD CHAPLIN.

ZOO OPEN EVENINGS



POSED BY RUTH HIATT, BILLY BEVAN AND ANDY CLYDE, IN SENNETT'S "WANDERING WILLIES," RELEASED BY PATHE.

RUTH—Come in, boys, and help the Working Girls' Home.

BILLY—We'd be glad to. How far away do they live?



POSED BY A DOG AND SYD CHAPLIN, IN "OH, WHAT A NURSE!" PRODUCED BY WARNER BROS.

DOG—Some one is running away with your wife.

SYD — What's he running for?



POSED BY NORMA TALMADGE AND A MUSICIAN, IN "KIKI," RELEASED BY FIRST NATIONAL.

NORMA—You brute, you have broken my heart.
HE—Thank heaven! I thought it was a rib.



POSED BY THELMA, OF THE "GERTRUDE HOFFMAN GIRLS."

THIS ONE—I'm going to Paris for some gowns.

POSED BY LEW CODY, METRO-GOLDWYN-MAYER PLAYER.

Man should be master in his own house or know the reason why. Lew says that most married men know the reason why.



POSED BY OTTO FRIES, ZELMA O'NEIL AND AL ST. JOHN, IN "SKY-BOUND," PRODUCED BY EDUCATIONAL.

OTTO—What? Another raise? It's not six months since I gave you a raise to get married on.

AL—Yes, sir, but I want this one for a divorce.



POSED BY LOUISE CARTER, WHEELER OAKMAN, MARJORIE DAW AND NILES WELCH, IN "BORROWED PLUMES," AN ARROW PICTURE.

LOUISE—Do you ever go riding with him?

MARJORIE—Once in a blue moon.

"Humph! He always took me in a red flier!"

APPEARING IN "ARTISTS AND MODELS," PHOTO BY WHITE STUDIO.

THAT ONE—I thought you had left your clothes somewhere.



This Gag Grabs the Glory for Picture No. 2.

"When Eats Meats Vest."

Ten Simoleons are hereby slipped to

James A. Walker
Lambda Chi Alpha House
Colgate University
Hamilton, N. Y.

For perpetrating this pun publicly.



This Bonmot Brings the Bacon for Picture No. 5.

'The Girl Who Walked Home from an Auto Ride Gets Even.'

Ten Iron Men Awarded for this Jazzy Jest to

Martin Shepherd
2-5406 Connecticut Avenue
Chevy Chase, D. C.

Here Are the Komic Kracks That Kop the Kases



Winning Kaption for Picture No. 1.

"A Fine Leg Show—but Who'd Pay to See It?"

Ten Kases for this Komic Krack go to

Bryant M. Brownell
P. O. Box 388
New Bedford, Mass.

Wheel!

THE Wheezes are coming to town.

In fact they're already here.

Out of a shower of big jokes, little jokes, medium sized jokes, and just jokes that dropped down on the FILM FUN office during the month of March and right up to midnight, March 31, the five you read above were judged the best.

In other words the Film Fun Kaption Contest for April is over. The winners have their checks, we have the jokes, and you have the chance to read them above.

Maybe you think your Kaptions were funnier than these. Maybe they were, but we're only human and we picked what looked the best to us. And if your jokes didn't any of them land a prize, this time, it's a fair bet that they may already have kopped one of the ten dollares offered in the May issue.

Four states, Ohio, New York, Michigan, Massachusetts, and the District of Columbia are represented by the winners in the April Komic Kaption Contest.

So you see FILM FUN plays no favorites. 'Smatter of fact, we didn't even look at the names and addresses until we'd picked the five winners.



Kwip that Kaptures the Koin for Picture No. 3.

"The Red Hot Mamma Loves Her Ice Cold Pop."

Ten Bucks for this bright bit of brilliancy to

Raymond H. Welsh
170 Buffalo Street
Conneaut, Ohio

The Joke's the thing—absolutely. Doctor, Lawyer, Merchant, Chief, Rich Man, Poor Man, Beggar Man, Thief—if he doesn't steal his jokes—they've all got an equal chance in this Komic Kaption Contest. FILM FUN doesn't look up the Kontestants in Bradstreet or Dun. Kontestants may be in Who's Who or in Who's Whosis, we don't care—if they ship in the kraziest kracks they'll kop the Kases. **ALL ABOARD FOR THE JUNE KONTEST, LET'S GO!**



Wheeze which Wins No. 4 in a Walk.

"Chauffeur—Hey, Boss, Be Careful—You All Is Losin' Yore Spare Tire!"

Ten Smacks for this to

Frank K. Young
929 West Seventh Street
Traverse City, Mich.



POSED BY GERTRUDE, ASTOR AND LIONEL BARRYMORE, IN ROACH'S "WIFE TAMERS," RELEASED BY PATHE.

GERTRUDE—You talked in your sleep last night!

LIONEL—Excuse me for interrupting you.



POSED BY SEENA OWEN AND PRISCILLA DEAN, ON THE METROPOLITAN LOT.

PRISCILLA—What do they charge for a ticket to Ozone Park?

SEENA—They don't charge anything. You pay cash or walk.



POSED BY J. P. LOCKNEY AND FRANKIE DARROW, IN "HEARTS AND SPANGLES," A GOTHAM PICTURE.

J. P.—So Miss Ethel is your oldest sister. Who comes after her?

FRANKIE—Nobody ain't come yet; but pa says the first fella who comes can have her.



POSED BY KALLA PASHA AND EVELYN SELBIE, IN "SILKEN SHACKLES," PRODUCED BY WARNER BROS.

EVELYN—If you were half the man you ought to be, you'd carry me to safety.

KALLA—Yes. And if you were half the woman you are, I'd try.



A SCENE FROM "CHEAPER TO MARRY," A WILLIAM FOX COMEDY.

KATHRYN—I thought I told you to keep that break in the bathroom pipes a secret.

HALLAM—I tried to but it leaked out.



POSED BY CHESTER CONKLIN AND LOUISE BROOKS, IN "A SOCIAL CELEBRITY," PRODUCED BY FAMOUS PLAYERS.

LOUISE — Chester, give me some money for an evening dress!

CHESTER—Where is the one you had?

"A moth has eaten it!"



POSED BY WILLIAM BOYD AND ELINOR FAIR, ON THE METROPOLITAN LOT, WHILE FILMING "THE VOLGA BOATMAN."

ELINOR—Can you perform on that thing?

WILLIAM—No, but you tell me how and I'll play accordionly.



A SCENE FROM "A FLAMING AFFAIR," A WILLIAM FOX COMEDY.

PASSENGER—Do you stop at the Scherwood Apartments?
SID—No, I can't afford to.

They're WILD about

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LANGDON**

in

**"Tramp
Tramp
Tramp"**



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INFILMATION

Infilmation means "Information regarding the Films," and FILM FUN will try to answer any questions our readers may send in. Sign your initials only. Send questions to FILM FUN's Infilmation Bureau, 627 West 43d Street, New York City.

M. M.—William Boyd joined the army of extras about five years ago. So you see he is not entirely new to the screen although you have noticed him in only two pictures. In "The Road to Yesterday" he played opposite Vera Reynolds, and his latest featured rôle is in "The Volga Boatman," the leading lady being Elinor Fair, whom he recently made his fair lady for life. The Boyd is about twenty-seven.

SWEDE.—As you undoubtedly know, Svenska, some husbands are very uxorious, but we're sure James Rennie will not mind if you write Dorothy Gish for her picture at 485 Fifth avenue, New York. By the bye, some one caught us up on "uxorious" and we had to pass it on. Bet you ten pesetas you guess wrong.

KIDDIE.—Baby Peggy Montgomery is outgrowing it. She's seven now, and lives in Hollywood with her family on the money she's made for them. She occasionally appears in a picture. Watch for her in "April Fool," released by Chadwick.

M. C. L.—"Mare Nostrum" means "Our Sea"—it isn't horse medicine. Yes, you saw the original and only "Mare Nostrum." Alice Terry is at present with her husband, Rex Ingram, at their studio at Nice, France, working on her next picture, untitled as yet.

RANNY.—**Esther Ralston** deserted the State of Maine for the state of matrimony with George Webb. Esther was born in Bar Harbor, Me., in 1902. Esther is five feet five inches and is one hundred and twenty-five pounds ringside. Just the blondest head you ever saw and blue eyes to match.

E. G. W.—Find out the name of the exhibitors in your town and address a letter of inquiry to them.

W. R. V.—Buck Jones may have been shooting pictures on the 101 Ranch in Oklahoma, but his birthplace is at Vincennes, Ind. Most all of his pictures have been produced by Fox. He lacks but one-quarter inch of being six feet and weighs about one hundred and seventy-three pounds. His hair is brown and his eyes are blue and his teeth are all of a pearly hue. Address him at the Fox Studios, 1401 N. Western Ave., Hollywood.

S. F.—Some one made the wise crack that recent earthquakes in California might be due to **Gilda Gray's** shimie. Her first picture for Paramount is "Aloma of the South Seas." Don't confuse this with "Moana of the South Seas," because Moana was a different goil intirely. Gilda and Gil Boag are married and live on Long Island.

PUZZLED.—Well, we should say that last name would be familiar to you. **King Meighan** is the li'l brother of Thomas Meighan. King is a T. B. M., who decided the movies were a better business. Columbia Pictures Corporation is presenting him in a series of pictures.



William Boyd, in
"The Volga Boatman."



Esther Ralston, in
Paramount Pictures.



Buck Jones, in
Fox Pictures.



Gilda Gray, in
Paramount Pictures.



King Meighan, in
Columbia Pictures.



Dolores Costello, in
"The Little Irish Girl."



Roy D'Arcy, in
"La Bohème."



Laura La Plante, in
"Butterflies in the Rain."



Charles Rogers, in
"Beau Geste."



Greta Garbo, in
"The Temptress."

LEIGH.—Dolores Costello has played the lead in four pictures. "The Sea Beast," "The Mannequin," "Bride of the Storm," and "The Little Irish Girl." Dolores is nineteen, has light brown hair and brown eyes, and is, as you probably know, the daughter of Maurice Costello.

D. F. C.—With four opened reference books on our desk, we dug up a lot of dirt (not to say anything about the dust on our paws) about the fella they call Valentino. The earliest mention of Valentino in the cast of a motion picture is that of "Ambition," starring Dorothy Phillips, released July 6, 1916. One book says Universal, another says Fox produced it. Take your choice. But what we really think is absolutely positively correct is this: he appeared in "A Society Sensation," produced and released by Universal October 6, 1918. During the early part of 1919 he appeared in two Mae Murray specials, "The Big Little Person" and "The Delicious Little Devil." As to whether his rôles were featured or not, we can't say. June Mathis discovered him, and "The Four Horsemen of the Apocalypse" came out in February, 1920, with a new star launched in the filmament. Then came "The Sheik," and from there on you know the rest. To-day he is hard at work on "Son of the Sheik." We don't take stamps for our labor (the boss prefers to pat us on the back) but you can forward \$2 to our Subscription Department and receive the lovely little FILM FUN once every month for one year. Yours for bigger and better Sheiks.

HENRYETTE.—The smiling and devilish villain in "La Bohème" that threatens the fragile Lillian Gish is Roy D'Arcy. In "The Merry Widow" he was the Crown Prince that laid siege to Mae Murray's favor. In real life, Roy is married to the daughter of the vice-president of Metro-Goldwyn-Mayer Pictures.

L. N. M.—Your favorite movie star, Laura La Plante, was born at St. Louis, Mo., Nov. 1, 1904. She is five feet two inches tall and weighs about one hundred and ten pounds. Blonde hair, clipped very short and dimples that beggar description. Universal is giving her a nice big rôle in "Butterflies in the Rain." No, Laura is a bachelor girl.

J. W.—Herbert Rawlinson heads the cast in "The Millionaire Policeman" with Eva Novak.

X. L.—Charles "Buddy" Rogers, whom you saw in "Fascinating Youth," is to appear in Gloria Swanson's picture "Fine Manners." Buddy is one of the sixteen graduates of the Paramount School of Acting, and from all indications is well started on the road where all good actors travel. His home town is Olathe, Kan., and for three years he attended the University of Kansas, at the same time appearing in collegiate orchestras with his little trombone. He is twenty-five, black hair and dark eyes.

L. F. T.—A typical Scandinavian type, blonde and possessed of rare physical charm—that's Greta Garbo. She is now at work on "The Temptress," opposite Antonio Moreno. Two years ago Greta first appeared in "The Story of Gosta Berling," a Scandinavian film. Louis B. Mayer persuaded her to come to America, and she is now under contract to Metro-Goldwyn.



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PRISCILLA DEAN AND ALLAN FORREST, IN "SIREN OF SEVILLE."

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"The Siren of Seville"

WITH "The Siren of Seville" we've Priscilla back again. As a bright-eyed peasant lass in a tale of Sunny Spain. She is sparkling as Dolores with her scintillating verve. She makes one laugh and thrill to see her ready wit and nerve.

Allan Forrest plays the hero to our plump Priscilla Dean. You can see he loves the radiance and laughter in her mien. There's a sensuous enchantress, and a villain cold and vile; There are bullfights staged right thrillingly to thrill you all the while.

There's no cause for reprimanding; Storm directs with understanding, And the cast responds commendably with zeal.

It's Miss Dean's first independent, And 'tis charmingly resplendent In an atmosphere done colorfully real.

—A. Theodore Baxt, New York City

"Dance Madness"

A FINE box office title for one of the silliest pictures ever produced—yet one that is highly entertaining! Conrad Nagel, who shows rare genius at comedy, and Claire Windsor, pretty and bewitching, help to rescue this film. The settings, photography and direction are splendid.

Claire Windsor is the wife who engineers stereotyped movie situations to keep her straying hubby—Conrad

Nagel. But who can blame him for straying in Paris, surrounded by a bevy of beauties? Claire does a series of vamp stunts that should class her with the best of 'em, and wins back the errant Conrad, who has fallen for a sensational dancer. This dancer is the rage of Paris—but then Paris is so full of rages it could start to syndicate them. Unlike the rest of them this "rage" refuses attention and flattery, which is not true movie form.



CLAIRE WINDSOR AND CONRAD NAGEL, IN "DANCE MADNESS."

Claire does some prospecting. She's just found a rich pocket.

DOUGLAS MACLEAN AND ANNE CORNWELL, IN "INTRODUCE ME."

*They haven't been introduced,
but their glances have met.*



Snappy, sparkling, hilarious, amusing, ridiculous comedy, but not at all bad!—*Irving Weisser, Brooklyn, N. Y.*

"Introduce Me"

NOT since the days of "Twenty-three and a Half Hours' Leave" has Douglas MacLean given us anything so screamingly funny as "Introduce Me."

After several years of almost complete inactivity, Doug has come back to the screen in a rôle in which the fans want to see him. And he has scored a square hit in "Introduce Me."

With his amazing penchant for blundering into ludicrous situations only equalled by the equally blundering manner in which he escapes their consequences, Doug is a riot in "Introduce Me."

The whole picture is a scream. Every scene contains a laugh, and the whole is the most enjoyable thing seen in many moons.—*Thomas E. Pate, Albany, Ga.*

"Percy"

I DOUBT if this picture is of very recent release, and perhaps review of it will be thought most untimely, yet it appealed to me and I found it very interesting. "Percy," taken from the story, "The Desert

"Fiddler," by William H. Hamby, is a neat little attraction of the serio-comic variety, containing humor, human appeal, a little love interest, a few thrills, a little fighting and excitement, and a few brief glimpses of desert life. "Holy Joe," the itinerant preacher who sells bibles in religious towns and packs of playing cards elsewhere, is a most picturesque and comical character, but nevertheless a most efficient man in a pinch. The fact that the leading rôle is played by Charles Ray perhaps needs no further comment. As "Percy," the boy prodigy, and later, the desert fiddler and man, he is all you might expect him to be—and perhaps just a little bit more! The manner in which he proves himself all man, in spite of an over-solicitous mother and a San Francisco siren in the person of Betty Blythe, is very satisfactory, and when it comes to loving and winning the beautiful heroine at the finish—well, Percy's all there, and he gets the job!—*Frank Kenneth Young, Traverse City, Mich.*

"Soul Fire"

I HAVE heard "Soul Fire." It is very pleasing to "the ear of the eye!" This "symphony" is a charm-



CHARLES RAY AND BETTY BLYTHE,
IN "PERCY."

*And here's Betty stringing
the fiddler into thinking
he's her beau.*

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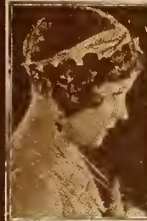
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ing innovation for the film fan. A fruitful attempt to picturize music. Successful? Yes! But it required "composers" of real ability and sense of "rhyme and rhythm," to produce this masterpiece. In less skillful hands a "jangling, discordant tune" would have been the result! Barthelmess rises to newer heights in this achievement. For John S. Robertson has wielded his baton, and obtained a perfect unison of tone and overtones—acting and scenic values.

No doubt, much of our praise should be credited to Josephine Lovett who reset the story from "Great Music" into a more beautiful-silent "overture." The jumping in the continuity, from each episode back to the music hall, is a pleasing novelty. We do derive great music from "Soul Fire." See it.—Myer Cohan, Kansas City, Mo.

"Daughters of Pleasure"
THIS is more or less a "fan" picture, the personnel proving a bait for the ardent, even with such an absurd and glamorous title. Sifting it down to a fine point the picture is very good entertainment for frequenters of the silent drama. Marie Prevost and Monte Blue are

excellent, and the supporting cast is almost perfect. The plot is chiefly about a philandering husband with an old-fashioned wife and a far from such daughter. After papa has had some months of riotous fun, whom should he encounter but his offspring, both being rather indiscreetly accompanied at the time. Daughter naturally resents the fact that her father had dared criticize her companions when he himself was no sterling saint and his explanations fall rather flat in the face of such tremendous odds. With the sneering remark, "like father, like daughter," she flounces on her way to ruin and Monte's retreat in the mountains. Kind fate, however, which is always ready to assist the scenario writer, provides a smash-up in front of a quaint little rectory, and, of course, the day is saved so that mamma and reformed papa may give the dear children their blessing in the last reel.

Rather sticky, but as stated, a wonderful characterization is given in every instance by the players, even to the butler, who makes out of a thankless bit a realistic and humorous personage.—Carolyn Johnson, Memphis, Tenn.

YEAH?

And Maybe There Is a Santa Claus

(If You Believe the Press Agents)

What's In a Name?
A MOVE whereby screen actors would retain their own names for their screen characterizations has been inaugurated by Gaston Glass, member of the all-star cast now at work in "Molasses," First National picture.

In suggesting this idea, Glass pointed out that theatergoers seldom give attention to the name of the character in a screen play. If Douglas Fairbanks enacts the part of "Don Q," for example, the fans don't think of him during the picture as "Don Q," but continue to think of him as Douglas Fairbanks.

Glass says that every member of the cast should retain his or her own name on the screen. He feels that this would do more to cultivate realism than does the present method of giving each player fictitious names.

... We might make humorous comment on this but—"Oh, hell, it's perfect."

Oh, Does She?
MARGARET LIVINGSTON coins words with the abandon of a Kipling. Asked to classify the vampish-flapper rôle she enacts in her first starring vehicle for Fox Films, "Hell's Four Hundred," she answered with the readiness of a lexicographer, "It's a 'Flamp' rôle."
... Oh, is it?

Well, Mebbe So
FOR his forthcoming United Artist's Corporation release Chaplin has been practising tightrope walking to a height sufficiently far above ground to make any but an expert dizzy. And an expert Chaplin has become.

The work is in preparation for the star's work in "The Circus," and involves much more than straight tightrope walking. The rôle requires stunts, such as rope dancing and acrobatic stuff. Add to this the fact that all the rope business takes place with the performer wearing the large shoes so characteristic of his comedy make-up, and an idea is obtained of the difficulties to be met.

... You can believe this if you like, but darned if we will.

Oh, Scallops and Clams!
"OH, oysters!" Lilyan Tashman speaking. "That's an acrobat! But that other hat—ooohh, maaaammy!"

For the newest thing in Hollywood slang, see Lilyan. When in New York, speak as do New Yorkese, but around the studios Webster plays third or fourth fiddle to Miss Tashman.

"Tell it to Hays," is another new movie phrase that she sprung on the boys at Fox studio.
... Hollywood English, jazz you like it!

Ben Lyon Has Six Birth-places

'TIS well known and an established fact that a person can only be born in one town or city or country.

However, Ben Lyon, First National featured player, made a check-up the other day and discovered that according to the various newspapers and magazines and boosting organizations of bustling cities, he was born in six cities!

Altoona, Pa., Atlanta, Ga., Baltimore, Md., High Point, N. C., Los Angeles, Cal., and Bridgeport, Conn., are the six cities named.

... Altoona claims Ben was born in Atlanta, Atlanta avers he was born in Baltimore, Baltimore claims High Point as Ben's natal town, High Point claims—well, finish it yourself.

Pegasus, Jr.

HERE'S a poem by young Keats, alias Alfred Calistro.

It is dedicated to the strong and silent Mr. Mix, of the Broad Open Spaces, where men are cowboys: Tom Mix is the cowboy king, A man who's got some pep and sting.

When it comes to shooting up the town

You'll always find that Tom's around.

Tom has a trick horse, Tony, A rarin', rantin', he cow pony. And say, can Tony act!

What I mean, that's a sure enough fact.

Tom's a good actor and Tony, too. And their best picture I've seen is "The Lucky Horseshoe."

... Which proves that Alfred is as good a poet as Tom is an actor.

Know Any More Jokes?

MAY McAVOY slipped a good joke across on Ben Lyon down in Florida the other day while they were there shooting exterior scenes for "The Savage," which Earl Hudson is producing for First National.

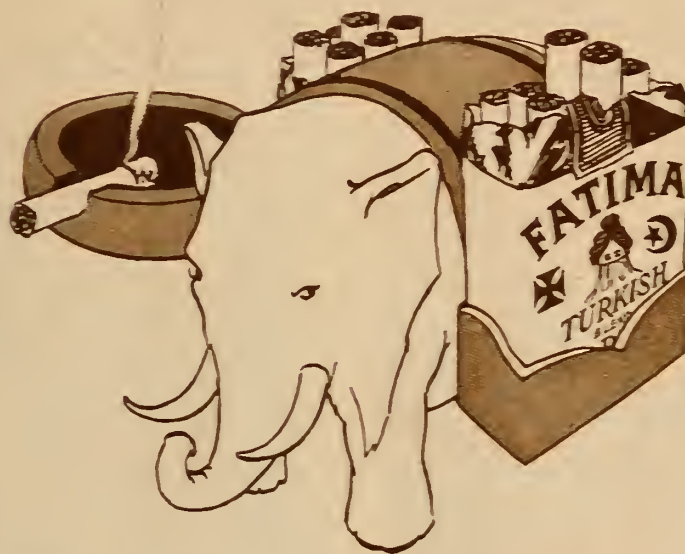
Ben had to grow a large-sized beard for this picture, as he is the savage. Tiring of being the center of all eyes, Ben decided to have some company, so he offered a prize of fifty dollars for the member of the unit who could grow the longest beard before starting back for New York. The race was on and Ben was not so conspicuous.

Came the judging day. A very tiny young man with a beard a foot in length walked up to Ben, Earl Hudson and Director Fred Newmeyer, the judges, to be measured. Ben let out a yell. The prize was handed to the young man forthwith and with no questions asked.

Then May removed her false beard. She had dressed like a man

Without question

BECAUSE it costs us more to make Fatima the retail price is likewise higher. But would men continue to pay more, do you think, except for genuinely increased enjoyment? The fact cannot be denied—they *do* continue



What a whale of a difference just a few cents make

LIGGETT & MYERS TOBACCO CO.

and donned the beard to put one over on Ben.

... If these movie people don't stop their funny, funny tricks we'll simply laugh ourselves sick! Ooh, gosh! Ooh, golly!

Dogged Persistence

THREE days work to make a dog curl his upper lip right!

That is what was required during the filming of one scene in "Men of Steel." In this scene Milton Sills, the star, fights with a big police dog. The fight went off according to schedule. But a close-up was wanted showing the dog with his upper lip curled upward in a particular fashion. Three days of constant effort on the part of Sills, Director Archinbaud and Assistant Director Al Lena were required before the dog gave the proper curl. Such is the patience required in the movies.

... And such is the time wasted in the movies.

Boy, How Come?

DOROTHY DEVORE got more than a loving and devoted husband when she recently was married to A. Wylie Mather. She gained considerable of a business asset.

Mr. Mather is owner of the controlling interest in the Consolidated Amusements Company, operators of all the theaters in Hawaii, of which there are about one hundred. Among these are three that are larger and more elaborate than the Million Dollar Theater of this city. This information is probably unique to those who believed that Hawaii boasted few modern buildings and luxuries.

... We've lived in Hawaii. If there are one hundred movie houses there, we have fifty fingers on each hand. The biggest theater in Honolulu is a fine house, but it's no "Million Dollar" one. Page Baron Munchausen.



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"Oh, Baby, Ain't Life Humorous?"

(Continued from page 24)

nine in the morning the whole "Oh, Baby!" company was on the set, washed, dressed and made up. Director Harley Knoles had by the hand a beautiful little girl with golden curls.

Enter Ethel Shannon, fresh from Hollywood. It was her first day at work, and as yet she was vague as to what the story was all about.

"Miss Shannon," spoke the director, "I want you to meet my little daughter!"

"Oh, isn't she the darlinest thing!"

Then to Billy in that patronizing tone that nice children bear so patiently from their elders:

"And how are you-o-o-o feeling to-day?"

"Pretty damn hungry—that's how!" bellowed Little Billy, sticking a cigar in the corner of his mouth. "You see, I got my weight down to fifty-seven pounds. Last night I ate a piece of heavy cake and now I weigh fifty-eight—so nothing but hot water for breakfast to-day!"

WHEN Ethel recovered from the shock she managed to answer as Little Billy asked how she liked his own Broadway.

"New York's a grand and glorious city!" she rhapsodized, "where men know the wide open places—I love it! Last night I went to a night club. They use everything to hold you up but knives—and they can't use them 'cause all the big butter and egg men are eating with them!"

BUT life in the studio isn't all it's wise-cracked up to be. There's work to be done, my lads, so heave ho!

SIXTEEN Jackie Coogans and Baby Peggies between the ages of four and eight were working, and the director was having more trouble than if he were dealing with a continental, temperamental, oriental actress who was undecided whether to announce her engagement to Charlie Chaplin or be robbed of a hundred thousand dollars worth of priceless gems. (Priceless is right!)

At the moment Mr. Knoles was pretty well convinced that the rising generation was on the decline. He was optimistically seeking a child who could speak a piece, but not one knew a darn parlor trick but the Charleston!

ONE of the future Rudies was a dark-haired, handsome boy of six.

"Come here, Valentino!" Mr. Knoles commanded.

"Look here, my name's not Valentino!" protested the embryonic Barrymore. "My name is Warren Whittington McCollum. As for this Valentino person, who is he? I never heard of him!"

That for "The Sheik" and "The Son of the Sheik!"



WARREN WHITTINGTON MCCOLLUM apparently doesn't give a snap of his small fingers for publicity. In his future stardom he's one actor you'll never see feeding strawberry shortcake to photoplay editors in January. An interviewer for a New York paper, having noted the details of Producer Al Lichtman's career, approached young Mr. McCollum.

"Have you been in pictures before?"

A terse "Yes!"

"What ones, lately?"

"Really, I cawn't go into all that now—I've got to rehearse this scene!"

Here's a news beat on the interviewer. Mr. Warren Whittington McCollum played in "Just Suppose," "The New Klondike" and "A Kiss for Cinderella." At the same time he was appearing in "Embers," a Broadway show.



SOMETHING had to be done to restore the interviewer to humor, so we decided upon lunch in Madge Kennedy's dressing-room, with Flora Finch as one of the guests. The latter is just as genial, just as funny as the day way back in 1909 when she made her screen debut in a one-reel super-special with John Bunny called "The New Stenographer." She amused us with anecdotes of the good old days when Broncho Billy, Maurice Costello, Florence Turner and Lillian Walker were the idols of the screen.

And then to show that she knows all about the up-to-date players too, she did an incomparable imitation of the octopus in "Mare Nostrum."



IN a studio the hour for lunch is over in thirty minutes. Then were heard strains of soft music from the two-piece orchestra that was supplying inspiration to a perfectly dumb actress, even a press agent would have to admit that. She's a cocker-spaniel named Lassie, and at that particular moment she was being coaxed into eating a plate of ice cream. Before the close-up was taken she demanded six rehearsals, and then when the crucial time came she deliberately

got out of focus. Not so dumb if you can combine business and pleasure like that.



LITTLE BILLY stood by trying to hold his own in an argument with Clarence Sunshine, another member of the cast. Although Clarence at the tender age of fifteen (and with a name like that!) weighs only two hundred and ninety pounds, he supplies a ton of comedy to "Oh, Baby!"

"Hey, Billy, what's all this shoot-in' for? Does he owe you money? I asked.

"Not that!" answered the diminutive star, "but what's worse. He says he's going to be a heavy-weight fighter some day, and all I told him was that if that's so

he's gotten away to a whale of a start!"

PHONE call for the press agent! On the wire was an editor who was up the previous day. At that time we called the picture "Charley's Niece," and he just heard that we had changed the title to "Oh, Baby!"

"Why did you allow me to leave before it happened," he groaned. "For ten years it's been my ambition to be present at a title changing—just to know why it's done. And now you go and let me miss it by ten minutes!"



WELL, life can't be all sunshine—even for me. So, a trifle wilted in spirits, I went back to the set and waited for the next laugh!



POSED BY BILLY BEVAN, MARVIN LOBACH, AND MADELINE HURLOCK, IN SENNETT'S "BUTTER FINGERS." RELEASED BY PATHE.

MARVIN—I wouldn't throw you a rope if you were drownin'.

BILLY—I wouldn't touch it if ye did!

THEY'RE hunting a "type" at Paramount to play Roosevelt in "Rough Riders." According to the press agent thousands of men are being looked over for the job.

Of course, it doesn't occur to the director to hire a good actor and let him attend to the "type."

"SNUGGLES," the smallest toy poodle in the California canine world, plays an important part in the plot of "The Blind Goddess," Victor Fleming's forthcoming Paramount production. The poodle weighs less than four pounds, and is the pet of Esther Ralston in the picture.

The light comedian.

VILMA BANKY will play Valentino's leading lady in the "Son of the Sheik."

We hope she's bedouin "The Sheik" than in some other films.

FRANK "FATTY" ALEXANDER, weight four hundred and twelve pounds, stellar comedian of Standard comedies produced by Joe Rock, was married to Mary Druse, weight one hundred and forty pounds, of Red Wing, Wyo., last week. The wedding ceremony was staged at the Rock Rancho, Las Vegas, Nev. "Fat" Karr, three hundred and seventy-five pounds, and "Kewpie" Ross, three hundred and forty-eight pounds, film associates of the plump groom, served jointly as best men. Producer Rock gave the charming bride away.

It looks as if Mary wouldn't be lonely. She's bound to see a lot of her husband.

MARY PICKFORD'S "Sparrows" has been finished, after several months work. How do we know? A little bird told us.

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- (2) Dissolve phlegm or mucus, remove the source of colds, catarrh and consumption.
- (3) Correct liver and kidney troubles; headaches.
- (4) Dissolve blood clots as in paralysis.
- (5) Dissolve the impurities which cause blemishes to the skin, as acne, eczema.



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The following extracts are from sworn statements of pupils:

PARALYSIS. Age 61. Right hand and leg helpless three years, restored in three weeks.

Another, age 65, bedridden, hemiplegia. Sensation restored in three days. Could walk two miles daily after six weeks.

ARTHRITIS. All joints swollen with lime deposits. Knees and wrists locked immovable for eight months. Blind for two years. Can now see, walk and do home work.

CATARH, HAY FEVER, RESULTING DEAFNESS decreased from the first meal.

GALLSTONES. Age 80. Bedridden, chills every week for years, but not one attack since instruction over a year ago; now can do housework.

TUMORS. Age 40. Tumors weighing several pounds dissolved within a year.

GOITRE. Collar reduced 17 to 15, normal size.

UTERINE HEMORRHAGE. Age 50. Three years in rolling chair; weak from constant discharges. Now does housework, including washing.

ECZEMA. Age 69. Eyebrows lost. Skin cracked and scaling. Normal in three months.

PYORRHOEA. Age 65. Pus ceased on 7th day.

PREGNANCY. Age 30. With last two children suffered no nausea, no swollen feet, nor constipation as previously. Delivery painless.

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Fold your hands, take your feet off the desk in front of you, don't whisper or fidget, and Ray will tell you awl about it.

If the little boy in the back of the room doesn't stop pinching that little girl's l— if he doesn't stop pinching that little girl he may leave the room. Now, Ray, speak your piece.



"Well," says Ray, and you could hear a bunch of sleighbells drop, it is so silent,

"First you get your story. Buy it, beg it, write it, s-s-seek it everywhere, but GET IT.



POSED BY KATHERINE GRANT AND FRANK BUTLER, IN "TOL'ABLE ROMEO," A PATHE-ROACH COMEDY.

FRANK—Night after night he gazes up at the stars. It is his very work, his life interest.

KATHERINE—I know a boy like that. He plays the piano in a movie.

"Then you get a scenario writer, and he and the producer talk it over and decide what's to be done with it. Sometimes they change the title and keep the idea, sometimes they throw away the idea and keep the title, sometimes they throw away the idea and the title and start from there.

"Then the scenario writer writes the script.



"The whole story is broken into scenes and the action for every scene is described and worked out and placed down in the script with the accompanying subtitles, which are usually only temporary. When finished this script is like an architect's drawings or plans for the

making of a building. And it is given to the man who will direct the picture.



"Next—the cast is selected.

"After that the art director and the property man figure the cost of sets and props. The director estimates the time, salaries of actors, extras, cameramen, assistant cameramen, deputy cameramen, electricians, assistant electricians, deputy electricians, extra electricians—they're great on 'assistants' and 'deputies' in the movies—scene shifters, carpenters, location hunters, secretaries, executives, yes-yes men and others. Then transportation, costuming, rent of outdoor locations, etc., etc., and so on, must be figured. And when it's all added up that's the budget.

"It always costs more than that, but anyhow that's the budget.



"Then they start the picture. If it's studio stuff they can figure pretty exactly how much they can do in a given time. But if it's outdoor location work—boy, anything can happen. It may rain and make a two-day schedule of shots stretch over two weeks. Somebody may be ill and jam the works. Essential properties may be delayed in transit. And salaries and hotel bills go on just the same.



"However, on time or late, the shooting is finally done. Then the film goes to the film editor and the

cutters, who hack it down to proper length—for a film is always twice or three times as long as it should be. Also it's a jumble when it leaves the lot, and has to be assembled and arranged. Then comes the titling—the 'Came-the dawns' and the 'That nights' and the gags that you may or may not laugh over. After which the negative is shipped away for printing, turned over to the distributors and sold, heaven helping, to the exhibitors.

"That's the finish for the producer and director. They heave a sigh of relief and meet the 'Dawn of a New To-morrow' with nothing to do but start all over again on a new picture. Gosh, ain't life wonderful?"



POSED BY BESSIE LOVE, IN "THE SONG AND DANCE MAN," A PARAMOUNT PICTURE.

Bessie says that when better bodies are built, Flo Ziegfeld will exploit them.

Movie Fables

The Fable of the Ambitious Jane

ONCE there was a little girl who thought of nothing day and night but going in the movies. She followed all the pictures, she studied the stars and their technique, she read everything there was to read on how to register emotions.

Her family and friends laughed at her ambition and made fun of her when she practiced before the

mirror, but she bravely kept on.

When she graduated from high school she took a position as clerk in the local department store, but she did not forget her aspirations. She saved her money, and after two years she had enough to take her to Hollywood.

Everybody said, "You'll be back, glad to have your job in the store." But she said, "I'll come back as a star or my name's not Evelyn Hoople."

Well, she came back to her job all right, and she wasn't a star, but she kept her word just the same, because her name wasn't Evelyn Hoople. She'd changed it to Annabelle Del Montague.

Moral—Ain't Life Wonderful?

The Bare Facts in the Case

THIS is not a bedtime story even though it is the tale of a little honey-bear, used to robbing bees' nests in the mountains of North Carolina or Tennessee, or what have you. When Wesley Ruggles, director of Robert Kane's new First National picture, "The Wilderness Woman," wanted a bear, this one of the honey variety was found and hired.

The company journeyed to Saranac Lake recently where the warmest it ever got was two below the zero mark. The bear was taken along. He had important scenes with Aileen Pringle and Lowell Sherman. The first day of work the thermometer registered fourteen below, and it was all that Miss Pringle and Mr. Sherman could do to appear before the camera. Did you ever try registering emotion at fourteen below?

It was all very difficult, and Mr. Ruggles was glad when it came to taking scenes with the bear. Here was an actor who didn't mind the snow and the cold. Mr. Ruggles called upon the property man to produce the bear. It was produced, but it was nothing more than a curled-up and shivering ball of fur. It wept piteously and demanded the honey of the Carolinas. It bit the property man's leg. And it caught what rightfully can be termed a beastly cold.

The picture was delayed until a Saranac bear could be found. Eventually one of the northern breed was produced. Now the Saranac bear is ensconced in the Cosmopolitan studio where Mr. Kane is making "The Wilderness Woman," and as a result of his coming from Saranac there must be no heat in the studio. The animal finds it rather warm at even as much as ten above.

All of which goes to prove that in addition to weddings, appointments for fittings, etc., a bear's cold may hold up the production of a picture. Those are the bare facts.



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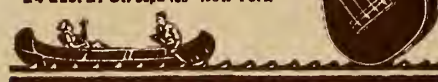
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Ye Editor Goes to Ye Movies

(Continued from page 20)

We've been one of the Missouri-ans where this "Art of the Moving Picture" stuff is concerned. One or two films like the "Big Parade" had us weakening a little in our skepticism, but things like the "Dixie Merchant" and "Memory Lane" put us right back where we were—sniffing and snorting and snarling,

"Art of the Movie Pictures? Blah!"

But—not no more. No, not never no more! We've seen "The Black Pirate," and though we may and will hereafter sit through several thousand miles of hokum and bunk and blither and bosh, we shall remember "The Black Pirate" and know that there is a true, authentic, valid and genuine movie art. "The Black Pirate" is that art.

A bully, brave, robust, swash-buckling, romantic story; a lusty, lustful, gory and gorgeous background of fierce fighting, hot hates and cold cruelty; swift, swinging, imaginative direction; photography surpassingly beautiful and amazingly real, and acting that is simply superb—these go to make up a picture that to our mind puts Douglas Fairbanks in a class by himself as a producer and scenarist; and stamps him, too, as one of the great actors of the screen—something we haven't quite been able to award him before this.

Oh, yes, he still plays himself—and why not? It's himself that people always have and always will go to see. But in this film he has built himself into greater stature as an actor, and given himself a vehicle in which he rides to the tip top of the movie world.

Bessie Dove, as the lovely, frightened, beleaguered heroine, is splendid, and everybody else in the cast, including the least, last and most inconspicuous extra, is much more than adequate in this story of villainy, heroism, love, lust, adventure and high romance.

And on top of all that the picture is in Kinimacolor—by far the most successful use of this process which has ever been made.

"The Black Pirate," to our mind, is the Finest Moving Picture That Ever Was!

"The Torrent"

WE don't see how any critic can dam "The Torrent."

We were carried away by it.

This Ibanez picture is a valid grown-up story, told in a grown-up manner for grown-ups.

If you want your tragedy sticklied over with a sugar coating, don't go to "The Torrent."

If your hero *must* be strong and noble and splendid—don't go to "The Torrent."

If the sweet, sentimental old "Home and Mother" songs make you weep in a cabaret—don't go to "The Torrent."

If your heroine *must* be a perfectly innocent and flawless ingenue—don't go to "The Torrent."

For this is a story of a tragedy—not battle, murder and sudden death—but the tragedy of the might-have-been worked out to its merciless and logical conclusion. This is the story of a hero too weak and inconstant and timid to break the bonds of his slavery to a scheming, selfish, mean-minded and cold-blooded snob of a mother.

This is a story of a heroine who won to the heights in her career, and whose adventures on the way there are neither apologized for nor explained away.

A tale of young love blighted, grown-up love spoiled, middle-age disillusioned and numbed by the dreary routine of day by day.

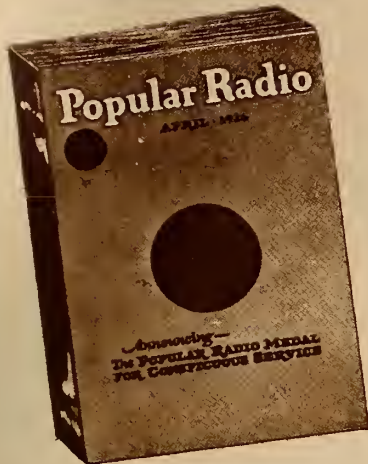
So, if you like "Pollyanna"—don't go to "The Torrent."

But if you like to see how tragedy can be made throbbingly, thrillingly absorbing, if you like to see a group of characters work out their destinies to an inevitable conclusion through a film splendidly directed, beautifully camera-ed and gorgeously acted—then by all means see "The Torrent." It's so good that even if you happen to demand sugar-coated tragedy, strong heroes, speckless heroines, sweet, white-haired mothers, etc.—we believe you'd go home from this picture without resenting their absence.

Greta Garbo, the Swedish girl imported to star in this picture, is, to put it mildly and conservatively, simply *great*. Quietly, competently, without effort she carries you to the top of Mount Everest and drops you to the bottom of Death Valley. Riccardo Cortez, as the weakling young hero, is consistent and capable, and—as a middle-aged provincial—extraordinary. Tully Marshall plays a messy old family lawyer brilliantly, and Martha Mattox as the dominant mother, is the perfection of hatefulness.

And lest our summary scare you away, let us inform a waiting world that this film is neither drab, nor morbid—it is a stimulating, colorful, absorbing story in which life just happens to be life and people are people, not puppets.

From all of which you may



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gather that we liked "The Torrent."

"Mare Nostrum"

MARE NOSTRUM, foaled by Blasco Ibanez, is a very slow motion picture, featuring Alice Terry, Antonio Moreno and an octopus. The octopus is quite convincing. The story is about one Captain Ferragut, descendant of an old Spanish family of seafarers, who, according to the subtitles and the worried expression registered by Señor Moreno is on the verge of bankruptcy. Then "Came the War" and a new day for both Captain Ferragut and the shipping industry.

Alice Terry, as an agent of the German secret service, meets the gallant Spanish captain just as business is picking up. He is vamped away from wife and fire-side and consents to aid the German Government in their misunderstanding with the Allies.

Retribution is hot on the Captain's heels, however, as the assistance he renders a U boat in the Mediterranean enables it to torpedo a steamship on which his only son is a passenger.

In the meantime the head of the German Secret Service discovers that agent Alice has fallen in love with Captain Ferragut, and so has her sent to Paris where she is caught by the French authorities and sentenced to be shot. The shooting takes place with Alice Terry dressed in gorgeous furs, the entire French Army on guard duty, and all the Metro-Goldwyn extras blowing bugles.

To avenge the death of his son, Captain Ferragut equips his vessel for fighting and patrols the Mediterranean looking for the U boat. Then in a heavy storm the U boat torpedoes Ferragut's ship and Ferragut in turn sinks the U boat with a lucky shot just as his vessel founders.

"Mare Nostrum" is a frankly tragic movie and all the principals are neatly killed off. But even so the directional desire for a fade-out kiss was irresistible, so the final picture shows the spirit of Antonio sinking slowly down through the green waters of the Mediterranean to embrace its amoretto and so to gladden the hearts of all ardent little fans.

MARION FAIRFAX has signed a new member of "The Desert Healer" cast. Her name is "Jenny," and she used to star at the Hippodrome. She's high-priced, too—it'll take bales of the long green to pay her salary. (Long green grass.) Yes, she's an elephant.



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And when we rise in the morning we say to ourselves, "We must get more Art into our life today. Here are sixteen waking hours before us, each with sixty golden minutes, each minute composed of sixty jeweled seconds—let us make each hour, each minute, each second contribute to the precious cause of Art."

So you see how we stand on Art. Yes, sir, Art's our Baby!

BUT, there are many, many kinds of art. There's the Art of Opera, and the Art of Painting, and the Art of the Modiste, and the Art of the Drama, and the Art of Vaudeville, and Orchestral Art, and Arts and Crafts, and Arts and Flowers, and the Art of Terpsichore, and finally, the Art of the Movies.

And we, personally, like to take our Arts one at a time. We have a one-track mind, and when we have eight or ten kinds of Art pushed at us at once we get all confused and our mind runs off on sidetracks and gets switched all around the yards.

We now arrive at what we really want to say. Which is that we think a lot of the swell-elegant movie houses are forgetting which Art they represent. They're becoming all cluttered up with miscellaneous Arts.

And where does it get them? Echo answers, where?

If the picture is a good picture—or a popular picture (they are usually the same thing, but not always) the box office grosses heavy, if it's a flop picture, the box office gets anemic. And all the other Arts that decorate the place don't add a dollar to anything but the expenses.

We went to see a movie the other day. It was a picture we'd heard a lot of good things about. We arrived during the overture. It was William Tell, or something. The Philharmonic Orchestra couldn't have played it better. But we didn't come to hear the Philharmonic Orchestra.

Next we saw a gorgeous Ballet. Pavlowa hasn't a thing on any of those girls. But we didn't come to see Pavlowa.

Then we were offered a stunning Pantomime.

After that a bunch of jubilee singers who certainly could coo a mean falsetto.

Following which came a lady straight from grand opera, and a baritone from the same source. On top of that a tabloid musical comedy. Wonderful scenery, good dancing, and fair-to-middling vocalism.

But we squirmed in our seat. We didn't come to see pantomime except on the screen. We didn't come to hear jubilee singers, or grand opera or musical comedy. As aforesaid, we like our Arts one at a time. And we came to see an example of the Movie Art. We came to see a Picture.

We saw it—it was a good picture. But by the time it flashed on the screen we were tired and impatient. We were all fed up with six or eight other Arts, and if it hadn't been practically a perfect picture we would have gone away with Art Indigestion and probably panned the movie even when it shouldn't have been panned.

Maybe we're different from the average Movie patron, but we doubt it. We don't mind a little incidental music—in fact we recognize its necessity, but we could cheerfully dispense with the six or eight or fifteen other Arts that weary our mind and tire our ears and eyes before we get down to the real Business (pardon us, the "Real Art") for which we go to a Picture House, viz, i.e., THE PICTURE.

Art is long, say you?

To our simple taste the Art that is flung at us from the movie house stage preliminary to the PICTURE itself is altogether too doggone long.

Whaddyuh say?

THE greatest trouble with the motion picture business is that there are too many people engaged in the business of telling each other what the greatest trouble with the motion picture business is," says Ned A. Sparks, former stage star who is making a name for himself as a screen comedian.

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"People are always asking me, 'How DO you think of all the stunts you have Felix do?' Well, I don't. Not all of them. The scenarist and a lot of the boys toss me hunches now and then so that Felix's adventures are more or less a community product.

"But listen—it isn't what Felix DOES, it's what he MUSTN'T do that gives us gray hairs.

"If you make a plumber the butt of a Felix comedy, the plumbers get a length of lead pipe and lay in wait in dark alleys. All that saves me is that they only lay in wait during union hours, and even then they usually have to go back for their lead pipe.

"Hammer a carpenter and he nails you the first time he sees you alone. Knock a plasterer and he plasters you, slam a painter and you have to be painted with iodine.

"'Lay Offa That' says every member of every trade when we happen to satirize their business or profession.

"'Lay Offa That' say the politicians when we spoof them, 'lay offa that' say the soldiers and the sailors and the veterinarians and the chiropractors and the steel workers and the steeplejacks when Felix takes a sly scratch at them.

"And when we just happen to touch religion—oh, boy!

"Some time past we inserted a sequence showing Felix, in a dream, going to heaven where Saint Peter, always a friend to cartoonists and humorists in general, obliged with a number of laugh producing gestures, measuring our little cat for wings, a halo, a harp and a nice seat on the softer side of a cloud.

"You ask what objection there could be to that? Plenty, and all these objectors hurling accusations of mockery, blasphemy, atheism and an organized attempt to ruin the morals of the younger generation. We felt like children spanked for an error committed with the best of intentions.

"Even spooks can bring in a storm of protests unless handled with the delicacy due their ethereality. Some years ago we produced a film showing Felix as a ghost breaker, wending his way merrily through scenes filled with the hants of the long, long departed. Unfortunately we had se-

lected as the 'heavy' or villain of our plot, a 'medium,' who was using these materializations for his own nefarious ends, 'C-c-c-c-urs-essssssss on yuh, Jack Dalton!' and there was where we trod on the ailing toes.

"A deluge of letters asked us how come we were so disrespectful as to cast aspersions on and point the finger of mockery at one of the most spiritual of religions, namely Spiritualism, whose priests and priestesses we had defamed in miscasting our wicked character.

"What can a poor scenario writer do these days? A really good plot must have a wicked, malignant, predatory and utterly despicable villain, and where are we to turn?

"Obviously, we cannot suggest that the wicked creature is a banker, without having all the members of high finance from the massive institutions of Wall and Broad streets, to the smaller ones in Monrovia, California, and points West, North and South, pointing out to us that we are guilty of endeavoring to incite in the minds of the public a distrust for all banks, thereby utterly ruining the credits of the country.

"May we call our desperado a lawyer? Not without being accused of sullyng the majesty of the law and her officers—no, indeed!

"Lessee, now! Doctor? Nosiree! Think what a terrible thing it would be to weaken the faith of the suffering public in the medical profession, taking from the ailing world all relief from pain which could be gained were they not foully prejudiced.

"Let's run 'em over: Butcher, Baker, Grocer—well, we might confine our villains to the ranks of bootleggers and highjackers—only the public is tired of these darned prohibition jokes.

"And yet we just gotta get our next scenario ready and pack it full of laugh getting gags. We just gotta poke fun at somebody, else the giggles won't come.

"Won't somebody please come forward and volunteer to be the butt of all our jokes and let us poke the finger of satire at his well-known foibles without screaming at us, 'HEY! YOU, LAY OFFA THAT!'"

GASTON GLASS is nearing completion of his rôle in "Mollasses," a First National picture. He is a member of an all-star cast and stuck on his job.

Shoot 'Em Cowboy

POLA NEGRIS new picture will be called "Good and Naughty." Which reminds us of the little verse,

"There was a little girl and she had a little curl,
Right in the middle of her forehead.
And when she was bad she was very, very nice,
And when she was good she was horrid."

LAURA LA PLANTE will be starred by Universal in a film called "Butterflies in the Rain." We can think of an even wetter title than that—"Bar Flies in the Rain."

"**SWEET PICKLES**" is the vehicle for Vera Reynolds which is shortly to be released by M.-G.-M. That title otta gherkin a lotta money to the box office.

ASSOCIATED EXHIBITORS will produce H. C. Weaver's "The Totem Pole Beggar." We've made one terrible pun on "Totem Pole," so you can make your own for this one.

TOM MIX is to appear in "High Society." In order to live up to the title Tom will probably wear a pink dress suit with orange spats. Use Tom as your guide for clothes—note what he wears and buy something else.

RONALD COLMAN will play Michael in "Beau Geste," to be produced by Paramount. "So's Your Old Man" will be W. C. Fields next; well, we were bound to get that title sooner or later.

After "Ella Cinders" is completed, Colleen Moore will be starred in "Twinkle Toes," by Thomas Burke; then in "Delicatessen," Brooke Hanlon's imitation of Fanny Hurst at her worst; and after that Miss Moore will do "Daphne Grows Down," by Hetty Spiers and Langford Reed.

The Moore haste the Moore speed.

MARION DAVIES is to be starred in "The Red Mill" by—you'd never guess who—Cosmopolitan.

We suppose Marion will play the Gold-dusty Miller.

NED A. SPARKS, already engaged in "Money Talks" and "Love's Blindness" at Metro-Goldwyn-Mayer studio, started work this week in a third vehicle, "There You Are." He seems destined for movie success just as the Sparks fly upward.

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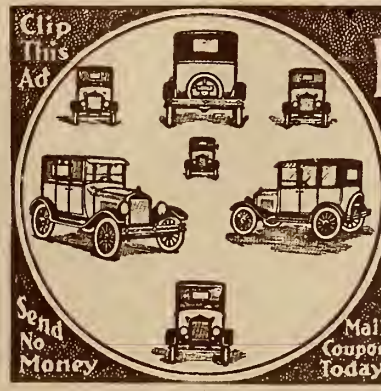
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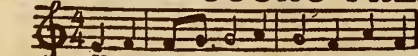
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Whaddyuh Mean a Dog's Life?

WITH three wows, a couple of yip-yips and a long gr-rr-rr, Rin-Tin-Tin barked his approval of a plan of Warner Bros. to send him on his first grand tour of personal appearances over the country.

On board the car with the star was Lieut. Lee Duncan, his owner and trainer, beside Rinty's personal valet, a detective bodyguard and a special chef, for Rin-Tin-Tin is too valuable an asset for his owner to take any chances. Being insured in the neighborhood of a half million dollars, Rinty will also be domiciled in the best hotels along the route, special arrangements having been made for his comfort and safety.

Threats of divorce were made by Nanette, the beautiful mate of Rin-Tin-Tin, who was left behind, but her husband told her it was a wife's duty to remain home and

care for the kids while he went out and earned the bones.

"Dad, I'm goin' hava good time while you're away," barked young Rinty, Jr.

"So's your old man," confided Dad.

Rin-Tin-Tin's tour is being made in connection with his latest production, "The Night Cry," which is said to be the very best dog picture ever made. It is a thrill from start to finish, winding up with a fight between Rinty and a giant eagle.

The dog's present schedule calls for appearances at the Cameo Theater, Cleveland; Dome Theater, Youngstown; Metropolitan Theater, Baltimore; New Broadway Theater, Charlotte.

After that, Rinty will make appearances in New York City, Bridgeport, Pittsburgh, Chicago, Seattle and other cities.

Extra Footage

WILLIAM MARSHALL, cameraman, has joined Paramount again. Marshall has shot more than a thousand miles of film. Turn the crank, Billy.

HELEN COSTELLO, sister of H. Dolores and daughter of Maurice, will play opposite Raymond Griffith in "Wet Paint." Whatever the rôles, the Costello family seems able to fillum.

BLANCHE RING is to play with W. C. Fields in "The Old Army Game." Blanche, like Fields, has been so long in the acting business that it's all "The Old Army Game" to her. Which doesn't mean that she's so doggone old, but that she started early and kept going. Believe us, when it comes to knowing her job Blanche Ring sure has "Rings on her Fingers and Bells on her Toes."

F. B. O. has hired several hands for "The Isle of Retribution." Lillian Rich, Robert Frazer, Mildred Harris and Victor McLagen have each got good jobs already.

PRISCILLA DEAN plays her first flapper part in "The Dice Woman." "The Dice Woman," that must be Lady Luck of the Galloping Ivories.

AL LICHTMAN'S first venture as an independent producer is "Oh, Baby," by Arthur Hoerl. Little Billie, vaudeville midget, is featured along with Madge Kennedy, Creighton Hale, Flora Finch and Ethel Shannon.

KATHLEEN NORRIS'S "Beauty and the Beast" will be made into a film by United Artists. Ronald Colman and Vilma Banky will be featured.

Statement of the ownership, management, circulation, etc., required by the Act of Congress of August 24, 1912, of "Film Fun," published monthly at New York, N. Y., for April 1, 1926, State of New York, County of New York.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Douglas H. Cooke, who, having been duly sworn according to law, deposes and says that he is the Business Manager of "Film Fun," and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, to wit: 1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Leslie-Judge Company, 627 West 43d Street, New York City; Editor, George Mitchell, 627 West 43d Street, New York City; Managing Editor, George Mitchell, 627 West 43d Street, New York City; Business Manager, Douglas H. Cooke, 627 West 43d Street, New York City. 2. That the owner is: Leslie-Judge Company, 627 West 43d Street, New York City; Douglas H. Cooke, 627 West 43d Street, New York City; Estate of William Green, 627 West 43d Street, New York City; and New Fiction Publishing Corporation, 627 West 43d Street, New York City, whose stockholders are: Douglas H. Cooke, 627 West 43d Street, New York City; Vernal W. Bates, 46 George Street, New Haven, Conn.; Wilcy Blair, 4507 Ross Avenue, Dallas, Texas; Harold B. Emerson, 9 East 40th Street, New York City; Estate of William Green, 627 West 43d Street, New York City; "Harris Corporation, 34 Pine Street, New York City; Le Roy Sargent, St. Petersburg, Fla.;

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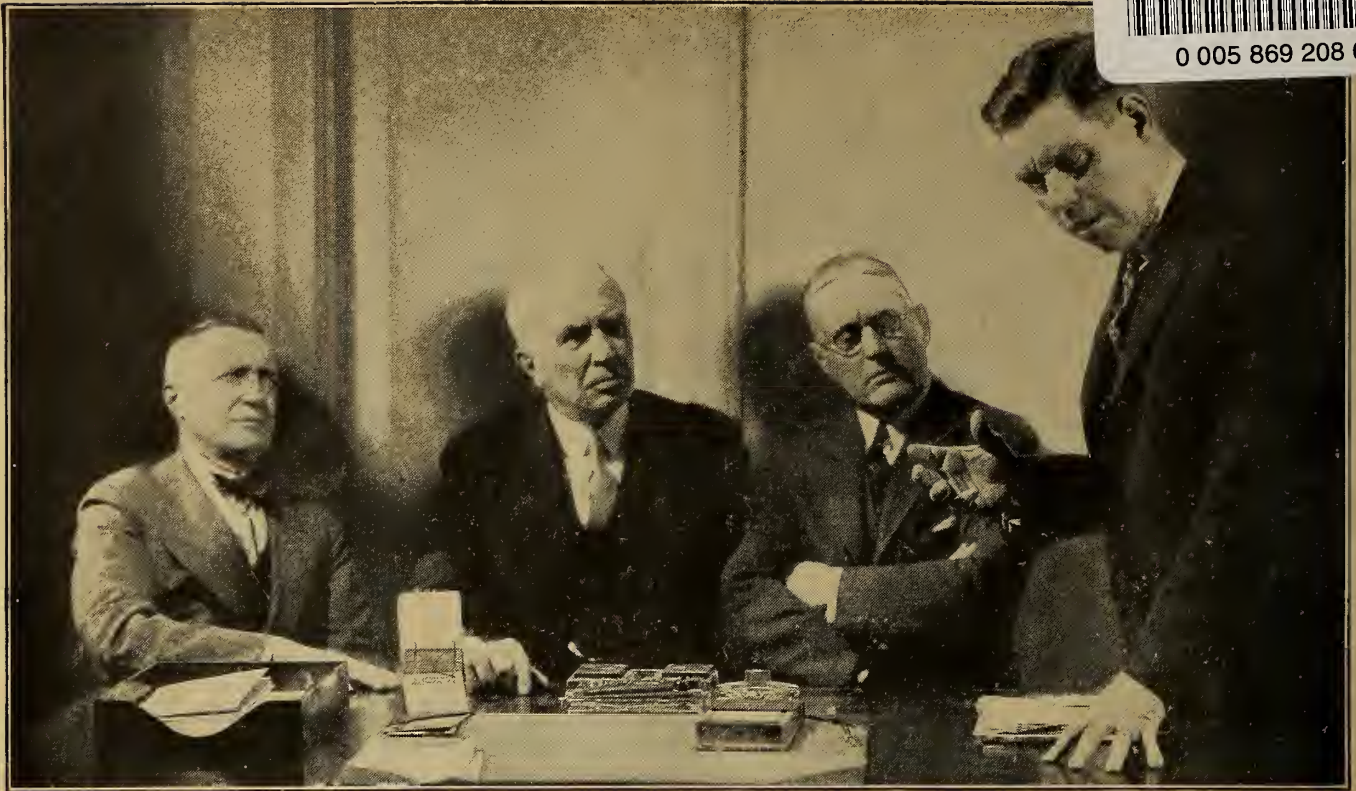
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